FEBRUARY 20, 1942

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Bruno of Hollywood, N. Y. C.

ETHELYNE HOLT

Lyric Soprano, as Violetta in Verdi's Traviata, Will Tour U. S. and Canada in English Version of This Opera

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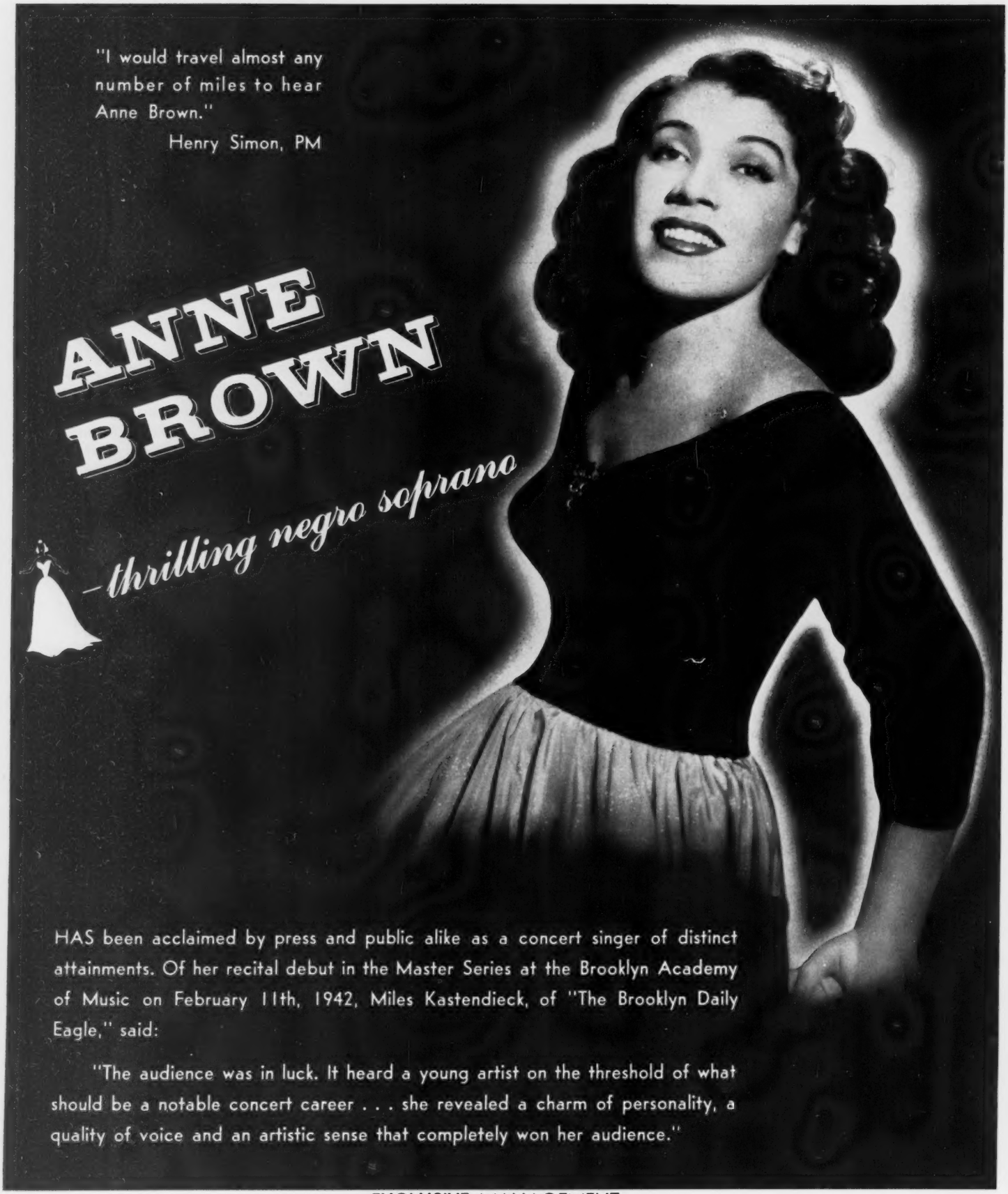
"I would travel almost any number of miles to hear Anne Brown."
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ANNE BROWN
—thrilling negro soprano
HAS been acclaimed by press and public alike as a concert singer of distinct attainments. Of her recital debut in the Master Series at the Brooklyn Academy of Music on February 11th, 1942, Miles Kastendieck, of "The Brooklyn Daily Eagle," said:
"The audience was in luck. It heard a young artist on the threshold of what should be a notable concert career . . . she revealed a charm of personality, a quality of voice and an artistic sense that completely won her audience."

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Janssen Symphony Presents Premieres As Season's Finale

Stravinsky Conducts First Offering of Suite Commissioned by Conductor—Iturbi Score Heard

By RICHARD D. SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

With Igor Stravinsky conducting the world premiere of his latest composition and Werner Janssen introducing to the Pacific Coast a new work by José Iturbi, the second season of the Janssen Symphony came to a dramatic and interesting close Feb. 8. The Wilshire-Ebell Theatre was packed, and many turned away.

Stravinsky's new work, commissioned by Janssen and dedicated to the Janssen Symphony, is a suite in five parts, entitled Danses Concertantes. Conforming to his new style of writing, the music stems thematically from old composers. This meat is put through a chopper, seasoning and condiments added in the form of modern instrumental timbres and colors, and the result serves as croquettes a la Stravinsky. Stravinsky's adherents declare it a tasty and epicurean dish, while non-adherents consider it just plain hash. As with many mixed dishes, it has both its savory moments and its questionable mouthfuls. There are tidbits of plain but solid fare, pungent and spicy morsels.

The Danses were scored for a chamber orchestra, four woodwinds, four brasses, tympani and strings. Stravinsky, who has improved as a conductor, led from the score, and also presented his Puncinella suite, with its happy combination of Pergolesi melodies and Stravinsky orchestra.

Janssen has brought his orchestra to an amazing degree of virtuosity, welding it together into a finely tempered and sensitive ensemble, responding to each touch of its mentor's fingers. Memorizing each score, the American conductor elicits shading, balance and phraseology with consummate artistry and inimitable assurance.

A work of immediately apparent loveliness was Iturbi's Soliloquy. The composer, who was in the audience, was called to the platform to receive an ovation. It contrives to convey a melting tenderness without becoming sentimental, and an Iberian lilt without being dancy. An atmosphere of nostalgic beauty is skillfully sustained with haunting phrases and deft instrumental treatment. The extremely difficult long fluttering trumpet passages were expertly given by Howard Fenimore.

To open the concert, Samuel Barber's jolly overture to The School for Scandal was given a second hearing, by request. Strauss' Rosenkavalier Waltzes held delicate charm, and in conclusion was a superb reading of the Tchaikovsky Italian Caprice.

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SEVITSKY CONTINUES CRUSADE FOR AMERICAN MUSIC

by presenting the first symphony, in C minor, of John Alden Carpenter, left. Lotte Lehmann and Dr. Sevitzky, conductor of the Indianapolis Symphony Orchestra, with the composer, at a rehearsal of the orchestra preceding the concert. Mme. Lehmann was soloist with the ensemble on the program.

Hawaii Needs Music, Manager Reports

Deploring the fact that a successful concert series has been blasted by the attack of the Japanese on Hawaii, George D. Oakley, the musical manager writes from Honolulu to Horace J. Parmelee, Assistant Secretary of Columbia Concerts Corporation. Mr. Parmelee has tried to reach the Honolulu manager by cable since December 5 without avail. "Of course, concerts are out until the blackout is lifted," Mr. Oakley wrote to Mr. Parmelee. "Entertainment at the moment is entirely in the hands of the USO for the present, but we still hope to secure priorities for concerts.

"The most I can say is that we must keep up connections with you in order that the people of Hawaii may have their quota of inspirational music," continues the manager's letter. "In case it is possible for us to line up for concerts let me know if there are any of the artists who might take pity upon us away down here in a few months when the current season is over.

"Convey our Aloha to our friends around Columbia Concerts, to Dick and Mildred Crooks, Vronsky and Rabin, Mildred Dilling, Bartlett and Robertson, Fitzhugh Haensel. Also regrets to Mr. Gorin. Tell him we shall look forward to having him here when the Japs are thoroughly licked.

"We are all well here, getting enough to eat, and, each one in his own way, working on the general scheme for victory. Be assured that everything is OK with us all here in Hawaii, that our morale is high and that we lack for none of the things that make us comfortable, although on a war time basis."

Chicago Hears Hansel As Post-Season Work

By RENE DEVRIES

CHICAGO.—Fortune Gallo never rests on his laurels, but ever gives evidence of his craft as an impresario who understands the pulse of the public. He brought a post-season performance of Hansel and Gretel that completely filled the Civic Opera House. An all-Chicago cast sang and the audience, mostly children, had a glorious afternoon. The youngsters chuckled and cringed in turn at the antics of the witch (Sonia Sharnova), gleefully applauded Maria Matyas and Virginia Haskins (Hansel and Gretel, respectively), were awe-stricken by the wonderful stage pictures. The singing honors fell to Mark Love as Peter, though all the characters had excellent interpreters. Kurt Herbert Adler controlled the orchestra with a firm hand and Philip Fein did a great job with the staging.

Chicago Symphony Programs

Nathan Milstein's performance of the Tchaikovsky violin concerto will live long in memory as one of the most important events in the Chicago Symphony's season. The all-Tchaikovsky program under Hans Lange's direction was a succession of musical joys with the Pathetic Symphony holding the spotlight. Erica Morini, exhibited the manifold qualities of her artistry in the Spohr Concerto. An encore Sarasate's paraphrase on melodies from Gounod's Faust, aided in making the soloist's appearance triumphant. John

(*Please turn to page* 14)

Americans' Latest Operas in New York And Philadelphia

Menotti's One Act Island God at Metropolitan—Taylor Uses Basque Themes

Two new operas by American composers were produced during February in New York and Philadelphia, respectively. They were Gian-Carlo Menotti's The Island God, a work in one act of three scenes, brought forward at the Metropolitan Opera House on the evening of Feb. 20, as the second half of a double bill beginning with Pagliacci; and Deems Taylor's Ramountcho, presented on Feb. 10 by the Philadelphia La Scala Opera Company.

Both composers were their own librettists. Mr. Menotti's text, originally written in Italian, was sung in an English version by Fleming McLiesh. The work, which contains only four characters and is tragic in action, enlisted the efforts of Astrid Varnay, Leonard Warren, Raoul Jobin and Norman Cordon, and was done under the direction of Ettore Panizza.

Mr. Taylor's opera, based on Pierre Loti's story of the same name, had for its two principal interpreters Dorothy Sarnoff and William Hess, with Sylvan Levin conducting. Ramountcho is its composer's third opera, the previous two, The King's Henchman and Peter Ibbetson, having been heard at the Metropolitan. The Island God, also a third, follows by four years Mr. Menotti's comic opera, Amelia Goes to the Ball, given at the Metropolitan March 3, 1938. His second opera, The Old Maid and the Thief, was written for radio performance.

By HERBERT F. PEYSER

Almost nothing happens in The Island God. It is, to paraphrase Mrs. Malaprop, an allegory on the banks of the Mediterranean. It purports to show not that seeing is believing but just the reverse; also, that while faith may move mountains the want of it can unseat the gods.

At the beginning you catch a glimpse of a man called Ilo and his wife, Telea, fugitives from persecution in some unspecified land, clambering wearily in the morning mists over the crags of some rocky and unpeopled Mediterranean isle. Ilo presently catches sight of a ruined Grecian temple and calls upon the god to whom its altar was dedicated. The god appears, white-bearded and patriarchal and commands Ilo to rebuild the fallen shrine whatever labor and agony it may cost him, since only through faith can a god live and benefit his worshippers. Ilo sets with somber fanaticism about a task which may consume years and exact all his energies. Time passes. Telea is bored and wearied of this barren existence.

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February 20, 1942
Sixty-Third Year

Deems Taylor's Ramuntcho Deals with Basque Theme

By MARGARET M. CODDINGTON

PHILADELPHIA.—The Philadelphia Opera Company presented Deems Taylor's* new opera, Ramuntcho, in its world premiere on Feb. 10 in the Academy of Music, before a capacity audience. The Philadelphia Company was selected for this honor by Mr. Taylor, it is declared, because its youthful members were so well suited to the characters of the opera, and also because his ideal of opera in English with singers chosen for their appearance and acting ability was fulfilled.

Ramuntcho is Mr. Taylor's third opera, and wholly different from The King's Henchman and Peter Ibbetson, in being purely lyrical, where the voice is used melodically.

There are set pieces, such as arias, duets, drinking songs, soldier songs, an Ave Maria, and a ballet. There is a love theme recurring frequently through the opera, which is introduced in the first scene when Ramuntcho sings, Oh little kerchief I guard so tenderly and well. There are some very good choral parts also. Transcriptions of two authentic Basque folksongs are adroitly woven into the score, and are highly effective. The music throughout, is tuneful and the orchestration skillful. The composer has supplied his own libretto based on the novel of the same name by Pierre Loti.

A Simple Tale

The story is a simple, undramatic one (except for the last scene), laid in a Basque village in the Pyrenees Mountains, near the Spanish border, and tells of the love of Ramuntcho (the name being a Basque affectionate diminutive form of Raymond), for Gracieuse, whose Mother, Dolores, opposes the match and intercepts all his letters during the three years of his service in the army—Gracieuse's despair and decision to become a nun—Ramuntcho's return and his vain attempt to take her from the convent. The last scene was filled with real drama, effectively done by William Hess and Dorothy Sarnoff, in the two principal roles.

The settings and costumes, based on snapshots taken by Mr. Taylor during a trip through the Basque country in 1936, were exceptionally pleasing.

Composer Supervised Rehearsals

This young company, David Hocker, general manager, Sylvan Levin, musical director and Hans Wohlmuth, stage director, had the benefit of Mr. Taylor's personal supervision for the last two weeks of rehearsals, and apparently pleased the composer, with the performance, as Mr. Taylor saluted Mr. Levin in true Basque style by kissing him on both cheeks, when they appeared before the curtain at the close.

Hess Sings Title Role

William Hess, who has been heard in several operas given by this company, had the title role and did the best work he has done so far. Dorothy Sarnoff as Gracieuse sang with great beauty of tone. Gabrielle Hunt as the uncompromising mother both sang and acted the small part well. Howard Vanderburg as Arrochkoa (Gracieuse's brother and Ramuntcho's best friend) did fine singing in the drinking song and throughout, while his acting was easy and effectual. Frances Watkins as Pantchika (Arrochkoa's sweetheart) did some very excellent vocal work in an aria, Oh Pyrenees, in joy and sorrow held me. Others who took their parts well were David Brooks, Emma Beldan, Joseph Luts, Richard Deneau, James Pease, Leonard Treash and Rand Smith. The choreography for the ballet in the third act was by Merle Marsicano, who was also solo dancer with her group. The dance was delightfully done.

The large audience, in which were quite a number of New York musicians, was vociferous in its applause of this successful premiere.

(*Other Philadelphia news on page* 15)

*Joseph Deems Taylor, born in New York, Dec. 22, 1885, was educated at New York University. A former music critic, he wrote four comic operas while at college, and later, two grand operas, The King's Henchman and Peter Ibbetson, both premiered at the Metropolitan. Other works include two cantatas, four orchestral scores, Through the Looking-Glass, Jurgen, The Siren Song and Circus Day, a suite and numerous stage works.

Standard Photo Service Co.

CURTAIN CALL AT PREMIERE OF RAMUNTCHO,

Deems Taylor's latest opera, presented by the Philadelphia Opera Company. Left to right: William Hess, in the title role; Dorothy Sarnoff, as Gracieuse, the leading soprano; the composer; and Sylvan Levin, artistic director of the Philadelphia Opera Company, who conducted.

ERNEST HUTCHESON

Judges Named in Contest for Scholarship in Violin

Ernest Hutcheson, president of the Juilliard School of Music; Louis Persinger and Albert Spalding, violinists; and Leopold Stokowski and Pierre Monteux, will act as judges in the national contest to select a young violinist who will be awarded a year's tuition at the Juilliard School of Music with living expenses paid by the National Broadcasting Company. The contest is sponsored by the National Federation of Music Clubs, the National Broadcasting Company and the Juilliard School. The final audition will be held over the air in a nationwide program broadcast by NBC, April 4.

The contest is the result of a shortage of violin students noted in music schools as disclosed by a study made by George A. Wedge, dean of the Institute of Musical Art of the Juilliard School. Mr. Wedge's report showed a decrease in the study of violin and other string instruments during a seven-year period and an increase in the study of orchestral instruments apart from strings, and also a substantial increase in piano study.

Hesser Named Director in Baltimore Schools

Dr. Ernest G. Hesser, chairman of the department of music education at New York University, resigned that post to become director of music in the Baltimore public schools on Feb. 1. He also will be associated with the Peabody Conservatory of Music. Dr. Hesser has been a leader in the field of music education in the schools and colleges and is a member of many associations and groups. He initiated the annual music conference at New York about six years ago.

Robert Elmore Returns after Organ Recital Tour

Robert Elmore, Philadelphia organist-composer, has returned from a tour which included the South and West. Mr. Elmore was heard by 750 at Baylor University, Waco, Tex., and also played at Fort Worth, Tex. In Los Angeles an audience estimated at more than 2,000 heard him give an all-Bach program at the First Congregational Church. Mr. Elmore appeared under the auspices of the American Guild of Organists in San Diego and also at San Jose.

Josef Wagner Presents House Concerts Series

The second season of the Josef Wagner House Concerts, presented by the pianist in his New York home offered an all-Beethoven piano program on Feb. 21 and 22. Mr. Wagner was heard in the G major, Pathetique, E major and Appassionata sonatas.

Baltimore Marks Lanier Centenary

Exercises at Peabody Conservatory Also Display 3 of His Songs

BALTIMORE.—The centenary of Sidney Lanier's birth was celebrated with an elaborate program on the stage of the concert hall at the Peabody Conservatory of Music where, during the latter years of his short life, the poet-musician played first flute in the conservatory orchestra. An audience of nearly 2,000, many of them relatives of Lanier who had come from Georgia and Connecticut, were provided with an elaborate program, prepared under the joint auspices of the Peabody and Johns Hopkins University (Lanier taught English at Hopkins just before he died) which included the Peabody orchestra and chorus, directed by Stanley Chapple; Jeffrey Gould, baritone; Thelma Viol, contralto; The Centennial Meditation of Columbia, a cantata written for the Philadelphia Centennial Exposition in 1876 by Dudley Buck to a text by Lanier. Dr. Isaiah Bowman, president of Johns Hopkins introduced the principal speaker, Dr. William Lyon Phelps.

Three manuscript songs, all to Lanier lyrics—May, the Maiden, Evening Song and Hound Song, written by Howard R. Thatcher, faculty member of the Peabody, were sung by Jeffrey Gould. Miss Viol sang the Henry Hadley setting of Evening Song, along with Into the Woods My Master Went, by Chadwick.

John Burgess, young flutist, played Lanier's own composition, Danse des Moucherons. Spencer Hufmann, student at the Peabody, made the orchestration of the cantata which featured Frank Whitmore as bass soloist. On the following afternoon, the Lanier Room at Hopkins was formally opened, following the unveiling of a monument to Lanier, by Hans Schuler, on the grounds of the university. Over 200 people attended the celebration, among them little Mary Day Lanier, 3-year-old great-granddaughter of the poet. The Lanier Room contains many original manuscripts, letters and objects of furniture long used by Lanier. John Saulsbury Short was chairman of the Baltimore Committee.

GUSTAV KLEMM.

Helen Mobert Opens Publicity Office

Helen Mobert, formerly director of publicity for the NBC Artist Service and until recently acting in the same capacity for the National Concert and Artists Corporation, has opened her own office in New York. Miss Mobert was in charge of publicity, sales promotion and advertising for 100 artists in her former posts. Among these were Rachmaninoff, Kreisler, Jarmila Novotna, Claudio Arrau, Zimbalist, Alexander Brailowsky, Luboshutz and Nemenoff and Walter Damrosch, the latter since he was conductor of the New York Symphony Orchestra.

Barrett Heads Department at Brooklyn Academy of Music

Herbert Barrett, who heads the department of publicity of the Institute at the Brooklyn Academy of Music, continues his own office in New York, dividing his time between both organizations.

Among Mr. Barrett's clients are the American Ballad Singers, Elie Siegmeister, director; Stell Andersen, American pianist; the Brooklyn Symphony Orchestra; Carlos Chavez, Mexican composer and conductor; Irving Landau of Radio City Music Hall; Ruggiero Ricci, violinist; Teresa Sterne, pianist; the Symphony Orchestra of Mexico; and the Hungarian violinist, Joseph Szigeti.

Mikhail Sheyne Returns

Mikhail Sheyne, pianist, has returned from Puerto Rico, where he gave two recitals under the auspices of Pro-Arte of Puerto Rico.

MENOTTI'S THE ISLAND GOD STAGED AT METROPOLITAN

(Continued from page 3)

A fisherman, Luca, turns up and instantly gains the woman's interest. The husband surprising them, is overcome in a brief struggle with the two, who quickly make good their escape. Ilo cries for aid to the god, who then and there raises, a mighty storm in which the lovers may (or may not) meet their doom. But in a fury of disillusionment, he lays an axe to the partly reconstructed temple and vehemently disavows the divinity who, deprived of his believer's faith, must perish. Ilo falls lifeless, as the god, too, recedes into darkness and oblivion.

Called a "Tragic Opera"

Mr. Menotti* calls his work a "tragic opera". Just how much does a stage work virtually barren of external incident or internal action represent an opera at all? The Island God, both inside and outside, is as good as static. It is no drama and certainly it is pretty poor "theatre." Yet the composer appears to have shown in his comera opera, Amelia Goes To The Ball, (which, unfortunately, I did not hear) that, under the proper conditions, he does have the true theatrical flair and knows how to handle musically and otherwise, true theatrical situations. But there are as good as none of these in The Island God, whose characters have none of the stuff of life in them.

GIAN-CARLO MENOTTI

The love episode is a feeble and momentary bit of operatic commonplace, the surly and somber Ilo, apart from a couple of outbursts, does little but cross and recross the stage carrying a rock or two. The island god himself is a dull and dreary old dog, a stock bore from the familiar operatic gallery. Perhaps Mr. Menotti, even if suddenly burdened with portentous philosophies, might better have sought his libretto away from home. Sometimes a composer can successfully be his own poet—but not always.

Music Mirrors Many Faces

When Amelia was produced Mr. Menotti was saluted as a young Rossini. In The Island God he may be a number of things but certainly Rossini is not one of them. His music mirrors a number of faces, more or less familiar. It might have been composed by Respighi or Alfano. It exhibits in varying degree influences of Puccini, of Strauss, of Wagner, of Debussy. While it may not mean much to untravelled American readers I might even add that things in it make me think of Schreker and of Central European small fry like Robert Heger and Franz Salmhofer. One thing it has not got is individuality and personal profile. There is no question of Mr. Menotti's talent, of the dignified character of his music, of the probity with which he discharged his task. Yet the new score is monotonous in color and movement, it is much too heavily scored and the tessitura of the vocal parts and weight of the orchestral writing are such that much of the text is wholly unintelligible (even in the wholly unaccompanied opening pages the words can be grasped only with difficulty because of the nature of the declamation).

There is little vital lyrical music aside from the brief duet of the lovers (easily the best and most sensitive thing in the opera by its transparence and simplicity) and the lilt of a short and rather commonplace barcarolle sung off stage. Little, too, despite much instrumental pother, in the way of characterization.

Received Cordially by Audience

The Island God was received with polite cordiality at the close but one felt little of that communicative responsiveness from the hearers which can become almost tangible when a work pleases. The composer, Mr. Panizza, the conductor, and the stage director, Dr. Wallerstein, were at the close of the piece summoned before the curtain with the singers. These were Astrid Varnay, as Telea, Leonard Warren, as Ilo, Raoul Jobin, as the Fisherman, Norman Cordon as the Island God and John Carter, an offstage voice. All worked earnestly, with Mr. Jobin as the most successfully effortless. Miss Varnay seemed to drive her voice hard and did little in the way of soft singing. The stage picture was effective, the lighting good. But none of these really made up for the want of vitalizing drama in the whole affair.

It was not an act of kindness to give the new opera after, instead of before the first hearing this year of Pagliacci and it would be interesting to know how it happened. The Leoncavallo work, directed by Wilfred Pelletier, received a middling performance. Arthur Carron was the Canio, John Charles Thomas the Tonio and Licia Albanese the Nedda, with Messrs de Paolis and Valentino the respective Beppe and Silvio. It was Mr. Thomas who carried off the chief honors of the occasion.

Die Walküre at Matinee

The performance of Walküre at the Metropolitan on the afternoon of Jan. 28 was an improvement over the Rheingold of the preceding week, though a plentifully flawed one at that. For one thing, it was considerably more alive. By and large, the second Ring drama is about the best thing Mr. Leinsdorf does, though this is far from saying that Mr. Leinsdorf is a first rate Walküre conductor. But until the entire Ring is restudied, remounted and recast from the ground up Metropolitan Walküres will probably remain more or less as they are.

Mr. Schorr's Wotan is in the Wagnerian manner—except vocally. There is absolutely nothing gained by trying to overlook the present state of his voice or pretending that many aspects of this eminent artist's delivery of the music do not make painful listening. Mr. Melchior's Siegmund long ago became a New York tradition; which means, for one thing, that local operagoers seem perfectly reconciled to its ingrained musical errors (if indeed they recognize them as errors) and to such indefensible stunts as that business of holding on for a preposterous length of time to the G flat and G natural of "Waelse! Waelse!"—something no serious musical director would tolerate an instant. Mr. Kipnis's Hunding is, as always, a superb portrait, perfectly rounded down to the last detail of action.

Lotte Lehmann, recovered at last from a siege of indispositions, contributed to the occasion her Sieglinde. It is an impersonation which counts passionate admirers and has many excellent points so long as she observes Wagner's stage directions. She continues obstinately to stultify the significance of Sieglinde's glance at the sword in the tree trunk by pointing to that weapon with a lighted torch.

Helen Traubel's Brünnhilde has gained somewhat in ease and grace of movement since the previous time she assumed the part here. And in the finest of Mme. Traubel's singing there is a splendor of voice and a lyric breadth which go far to counteract the weaker elements of her performance. Mme. Thorborg presented her familiar Fricka, though she has been in better voice.

Beecham Directs Faust

Sir Thomas Beecham undertook his third guest assignment on Jan. 30 when he conducted the season's first performance of Faust. His conducting was the unquestionable feature of the evening, the more so as the orchestra played unusually well. That the excellence of his work did not wholly communicate itself to the stage merely indicates that certain singers cannot be better than they are. But the vivifying presence of the British guest made itself felt from the start and the even brief overture had a more impressive performance than it has enjoyed in years.

The chief roles were in the keeping of Richard Crooks, Ezio Pinza, Richard Bonelli and Licia Albanese. The latter's Marguerite, heard for the first time at the Metropolitan, fell short even of recent performances of the part, vocally and otherwise. Mr. Crooks, as Faust, resorted abundantly to falsetto for his upper tones but otherwise his singing was not without warmth. Mr. Bonelli's Valentine was competent. The best all-round work among the singers was Mr. Pinza's Mephistopheles, though his French enunciation is always something of a trial.

Masked Ball Returns

In this country The Masked Ball passes for a singer's holiday and not much else. Yet only in the hands of a great conductor does Verdi's opera show what there really is in it. Barring Toscanini the foremost living conductor of the work is Bruno Walter. I make this statement not idly but after repeatedly hearing his exquisitely polished and painstaking interpretations of the masterpiece abroad. Mr. Walter is in this country. It would have been the part of wisdom for the Metropolitan, where he is guest conductor, to have confided the opera to his care. But the Metropolitan did not choose to be so wise. And therefore, like last season, The Masked Ball, was led by Ettore Panizza, who does it in the old Italian circus tradition, with a plentiful expenditure of deafening noise whereby that the weak points of the score are enhanced and most of the finer details of Verdi's workmanship diminished or lost.

(Please turn to page 30)

*Gian-Carlo Menotti, born in Cadegliano, Italy, July 7, 1911, studied at Milan and, on coming to the United States when 16, at the Curtis Institute, Philadelphia. In addition to The Island God, his operas include Amelia Goes to the Ball and The Old Maid and the Thief. He has also written chamber music and a Pastorale for string orchestra and piano.

METROPOLITAN OPERA ARTISTS AID NURSERY

at benefit program at the Hotel Biltmore, New York. Left to right, John Brownlee, Hilda Burke, Rev. Msgr. Joseph Flannelly, Salvatore Baccaloni and Frederick Jagel. More than 1,000 attended the concert, the proceeds of which went to the Evacuation and Camp Fund of Divine Providence Day Nursery.

MR. and MRS. JOHN BROWNLEE,

doing their bit for American soldiers. The Australian baritone of the Metropolitan Opera helps his wife wind her yarn preparatory to her knitting sweaters for the service men.

SOUTHERN MUSIC CENTERS THRIVING

Florida Plans Bach Fete

Winter Park to Hold 7th Bach Festival

WINTER PARK, FLA.—The seventh annual Bach Festival, to be held here Feb. 26 and 27, is one of the outstanding events in this part of the South. The St. Matthew Passion will be sung in English on the first afternoon, and on the second the Mass in B minor will be heard in afternoon and evening sessions. The Festival Chorus, under Christopher O. Honaas, of Rollins College, will be assisted by Rose Dirman, soprano; Lydia Summers, contralto; Harold Haugh, tenor; David Blair McClosky and MacMorgan, baritones. Preliminary to this event a Bach piano recital by Thomas Richner was given on Jan. 24.

The Annie Russell Series presented Harold Bauer in a piano recital on Jan. 25 and brings Yehudi Menuhin on Feb. 22. Alexander Bloch conducted a "Victory" program on Jan. 13 by the Symphony Orchestra, and other events by this group are on Feb. 3, March 3 and March 24, each preceded by a lecture by Mrs. Alexander Bloch. Isidor Philipp gave a master class and recital at Rollins Conservatory in January.

Tallahassee Expects Series to Continue

By ELLA SCOBLE OPPERMAN

TALLAHASSEE, FLA.—The annual Artists Series will be presented next season at the Florida State College for Women. Our current series concludes with Lawrence Tibbett on Feb. 20 and 21 and Henri Temianka, violinist, on March 16 and 17.

The Civic Music Association will bring Ezio Pinza, bass, here on Feb. 25 and Erica Morini on March 24. As the greater part of the fees for concerts is paid by students upon entrance and included in the student activity fee, we are not entirely dependent upon the sale of tickets to the public.

Bob Jones College Presenting Faust and Oratorios

CLEVELAND, TENN.—Climaxing its season of musical events, Bob Jones College will stage Gounod's Faust on May 9. Principal roles will be sung by Hilda Burke, Helen Olheim, John Dudley and Norman Cordon, all members of the Metropolitan Opera. The college chorus presented Handel's Messiah in December and during commencement week will be heard in Mendelssohn's St. Paul. Oliver Steinert will conduct. Soloists for the Handel oratorio were Lucia Graeser, Adelaide De Loca, Donald Gage and Robert Nicholson.

Huntington Forces to Feature American Works

HUNTINGTON, W. VA.—The Huntington Symphony Orchestra is a young ensemble sponsoring American instrumentalists and composers. Last year an American composition was played on each of its programs.

Among scores to be performed are Night Piece, by Arthur Foote and Rhapsody in Blue, by Gershwin. Correspondence is being carried on pursuant to the premiere performance of the new works.

The conductor for the past two years has been Raymond A. Schoewe, a graduate of the New England Conservatory of Music and one time member of the Boston and Cincinnati Orchestras. The president is O. T. Frick; the vice-presidents, Col. J. H. Long, and Morris Friedman; secretary, J. R. Haworth and treasurer, Mrs. H. T. Lauhon. Programs are given in the City Auditorium holding 2,450. The financial drive just completed has been more successful than last year's, insuring larger activity. With the cooperation of Mayor C. V. Swann, city interest is being aroused.

Pensacola Reports 50% Concert Growth

By MRS. PAUL STEWART,
Music editor, Pensacola News-Journal

PENSACOLA, FLA.—"The Annapolis of the Air," this city can report a 50 per cent growth in concert audiences compared to anything up to season 1940-41. Features of the season are: five Pensacola Civic orchestra concerts, featuring brilliant soloist; opera, Hänsel and Gretel; recitals by two-pianists, solo violin and piano artists; two oratorios, Messiah and Elijah; and a gala festival Music Week concert by orchestra and chorus. Two professional concerts are listed, by The American Ballad Singers and Frederick Jagel. Popular prices prevail. There is musical expansion due to five years of intensive teaching program; available talent due to draft and aviation personnel stationed here; and large increase in floating population due to war conditions.

Chattanooga Orchestra Now Engages Visiting Soloists

CHATTANOOGA, TENN.—Now in his fifth season as conductor of the Chattanooga Symphony Orchestra, Arthur Plettner, professor of music at the University of Chattanooga, is engaging outside soloists for the first time this year. The 65 musicians open their season on Dec. 1 with Marjorie Fulton, violinist, member of the Henry Hadley Trio, as soloist.

Other concerts, all of them given in Chattanooga H. S. Music Hall, will be on Feb. 22, Feb. 23 and April 20. At the final concert Percy Grainger, composer-pianist-conductor, will be the soloist, in the Grieg concerto.

The ensemble is supported by the Chattanooga Symphony Association, with Dr. Culver H. Smith as president and Adolph Selby Ochs as chairman of the board.

Memphis Club Numbers 1,600, But Will Campaign

MEMPHIS, TENN.—With a membership of more than 1,600, the Beethoven Club is planning to conduct its annual campaign for enrollment in March. Plans will be made then for the 1942-43 season, according to Mrs. Roscoe Clark, president.

Alabama Schedules Opera

By ALICE GRAHAM

BIRMINGHAM, ALA.—Industry and art go hand-in-hand in Birmingham. Now that we are in war the wheels of industry are whirring night and day, turning out defense material; payrolls are larger, and money is in circulation. People want music as never before. It is the one stimulating, inspiring, uplifting factor needed at this time. President Guy C. Allen, of the Birmingham College of Music, believes that music in education will continue. He says: "I believe people will cling to music study as much as they can cling to anything that will help to normalize their lives. Music . . . must go on as always. It is the expression of man's inner life, contrastingly different from his life of action."

Effects of Army Service

Ottokar Cadek, associate conductor of the Birmingham Civic Symphony Orchestra, thinks that the demand for music will be unusually large. The orchestra has been somewhat depleted by players being called to the army, but replacements have been secured. As president of the Chamber Music Festival, he states that it was found necessary to dispense with a festival this year, but the Chamber Music Society is still functioning. The Cadek String Quartet had to suspend for the duration, because three of its members were called into the army.

President Dorsey Whittington of the Birmingham Conservatory of Music, and conductor of the Civic Symphony Orchestra, instances the fact of many young men joining the army and thus reducing school and concert attendance.

Opera Festival Planned

Mrs. J. W. Luke, manager of the Birmingham Celebrity Series, is having a successful musical season, and states that she expects to present a Spring Opera Festival in co-operation with Fortune Gallo, manager of the Chicago and the San Carlo Operas. The latter organization is appearing here this year for two performances, and the box office response has been very large.

Laura Jackson Davids, president, states that the Birmingham Music Club is in the midst of its most successful season of concerts. Seven events, including the Metropolitan Opera, are to be heard. Plans for the 1942-43 season anticipate similar success.

War industries in this area and adjacent cities have contributed somewhat to this season's prosperity and will probably continue to do so, but the restrictions on rubber in the shape of tires may have its effect on out-of-town attendance.

Univ. of Alabama Orchestra Plans Scholarship

By BYRON ARNOLD

UNIVERSITY, ALA.—The University Symphony Orchestra opened its third season under the direction of Byron Arnold. The program featured Beethoven's First Symphony and Tchaikovsky's Nutcracker Suite. There will be two other programs in the spring the last one an all-American list. The orchestra personnel includes sixty performers, both University students and musicians from the city. It is jointly supported by the University and the University Orchestra Symphony Association, the latter made up of people interested in the growth of the orchestra in the community. Soloists in the past have been drawn from local sources and the University music faculty.

All programs are given in the University Auditorium, which seats 5,000. There is no admission charge. President of the orchestra is Joe Turner, and secretary, Julia Perkins.

A campaign this winter by the Association was launched to raise a scholarship fund for worthy members.

Besides the regular winter season, a small orchestra drawn from the Symphony accompanies the annual presentation of an oratorio with chorus, and the spring operetta. A small orchestra also gives two concerts in Summer School.

RELAXING IN FLORIDA

during their tour this season are the members of the Salzedo-Le Roy-Scholz Ensemble. Left to right, Carlos Salzedo and Marjorie Call Salzedo, harpists; Janos Scholz, cellist and Rene Le Roy, flutist.

Salzedo-Le Roy-Scholz Ensemble on Extensive Tour

Carlos Salzedo and Marjorie Call Salzedo, harpists; René Le Roy, flutist, and Janos Scholz, cellist, are touring extensively this season. They have appeared in Massachusetts, Virginia, South Carolina; at Constitution Hall in Washington, D. C.; in Mississippi, Texas, Kansas, Missouri, North Dakota, South Dakota, Minnesota, Ohio, Indiana and Winnipeg, Canada. In January the ensemble toured Florida, North Carolina, Indiana, Ohio, Massachusetts and New York, including an appearance in New York City at the Institute of Arts and Sciences at Columbia University.

On March 1, Mr. Salzedo will be soloist in New York with the New Friends of Music. Mr. Le Roy will appear the same afternoon with the National Symphony Orchestra in Washington, D. C. On March 4 Mr. Le Roy gives a Town Hall recital at which he will present the American premiere of a newly discovered Concerto for flute by Jean-Marie Leclair. The program also will include three other concerti featuring members of the ensemble. These are the flute concerto in D major by Mozart; the double concerto for flute and harp, also by Mozart, to be played by Marjorie Call Salzedo and Rene Le Roy; and a new version of the first movement of Bernard Wagenaar's Triple Concerto for harp, flute, cello and chamber orchestra, including a harp cadenza especially composed by Mr. Salzedo. Wagenaar will be at the piano.

The season of the Salzedo-Le Roy-Scholz-Ensemble will close with a spring tour in April and May, which, besides an appearance with the Haarlem Philharmonic at the Waldorf Astoria, New York, will take them to the New England States, Texas, Kansas, Colorado and California.

Music Educators Plan Conference

Sessions in Milwaukee Will Hear Ganz, Copland and Others

MILWAUKEE, WIS.—Phases of music education will be discussed at the biennial meeting in Milwaukee Auditorium of the Music Educators National Conference. The session March 27 through April 2 will mark the 35th year of the organization.

Among the features will be the premiere of Free Men, a musico-dramatic production based on George S. Counts' book, Education of Free Men in American Democracy, a project of the Educational Policies Commission. Dr. Harold Spivacke, chief of the music division of the Library of Congress will present a program, Our Folk Songs, which includes typical folk airs sung in their original versions by Alan Lomax. Charles Seeger, chief of the music division of the Pan-American Union is cooperating in this.

Dr. Rudolph Ganz and Aaron Copland will discuss modern American music in our schools. A special program will feature South American music leaders. Both NBC and CBS will broadcast sessions.

Speakers will include Dr. William D. Berrien, Maj. Howard C. Bronson, Dr. William G. Carr, Maj. Harold Kent, Dr. Roy Smith and Charles A. Thomson. Thousands of pupils from the local schools will participate in the tenth Biennial Music Festival arranged by Herman F. Smith, director of music education in the Milwaukee schools. A church choir festival, comprising 500 singers; the all-State High School Band, the Midwest College Music Festival Chorus of 1,000 conducted by Noble Cain and the Chicago Catholic Festival Chorus of 500, David Nyvall, conductor, are listed.

New Orleans' Finale

NEW ORLEANS.—The New Orleans Symphony Orchestra, Ole Windingstad, conductor, completed its season with a Dvorak centennial program. Paulo Gruppe, cellist, was soloist. The orchestra has a full season of twenty weeks.

Virginia MacWatters Chosen Semi-Finalist in Opera Audition

Virginia MacWatters, pupil of Greta Stauber, following her appearance on Feb. 15 in the Metropolitan Opera Auditions of the Air, was recalled to be

Photo by James Abresch

VIRGINIA McWATTERS

one of the semi-finalists. The young singer was brought to Mme. Stauber's attention by Lotte Lehmann, Metropolitan Opera soprano, following an audition when the diva was singing in Philadelphia. Mme. Stauber, teacher of Mme. Lehmann, concurred in the latter's conclusions as to Miss MacWatters' talents and for the past two years has been teaching the newcomer.

Although Mme. Stauber's chief concern has been the developing of young American singers, like Miss MacWatters, she also has had among her artist-pupils in Europe in addition to Mme. Lehmann, Maria Nemeth, George Thill, Maria Schubert and Lucrezia Bori.

Miss MacWatters sang the Un voce poca fa from Rossini's Barber of Seville as her principal number and then joined with Martial Singher in a duet.

Stell Andersen Sees Better Reciprocal Understanding Aid in American Unity

Stell Andersen, noted American pianist, had several interesting observations to make in discussing the surge of interest in our Pan-American neighbors.

"We are in a position," Miss Andersen stated, "of two New York business friends who worked in the same office for thirty years and only discovered by the one inviting the other to dinner, that they lived in adjoining houses.

"Recently, I had occasion to come upon a wise remark of Senor Pezet, when he was Minister of Peru to the United States. It proves that the approach to our neighbors has long been a live issue, but what Peru's former Ambassador said then is equally important now. 'We South Americans have a funny quality in us,' are Senor Pezet's words, 'We like to be rubbed the right way . . . don't cram things down our throats because they are made by you; as you use them, you wear them and you like them.'"

Miss Andersen, who received her entire musical training in America, has become one of the most active pianists in Europe. Her concertizing continued there up to the outbreak of war. She was greeted as Unofficial Ambassador of Good Will at many embassies and official receptions of the 15 European countries in which she played. Negotiations are under way by her manager, Albert Morini, for her appearance in Trinidad, Puerto Rico, and through South America next season.

"We are a people of extremes:" said Miss Andersen, "as a pendulum, we seem to swing from one high point to another. Once we were over-conscious of everything European and because South America had done little to publicize herself, we were neighbors only geographically. Now that the war has forced us to change our direction, we swing toward South America, but rather patronizingly.

"I think we owe to South America a consciousness of her great culture and a better knowledge of what she has to give us and sincere giving is not basically good which is not reciprocal. I hope we may welcome many representative South American artists here and that many North American artists may visit South America.

"I hope I shall remember in my visit there, that as much as one nation likes to follow the music of another, she may not wish an overdose of it—certainly not of our light music. Only a true understanding and mutual interest will bring together the two great continents.

"By all of which I do not mean that South America will replace Europe, but that we allow her to make an equally high and deserved place of her own."

Now busy with concert engagements in the south and east, Miss Andersen is also preparing next season's programs. She likes making a group of her programs a palette with many colors: "Preludes" by Chopin, Debussy, Rachmaninoff and Scriabine; "Ballades" by Brahms, Grieg, and Chopin; or groups of "Etudes" and "Capriccios" by different composers.

Kinley Memorial Fellowship to Be Awarded Earlier

Due to changes, caused by the war, in the calendar of the University of Illinois, announcement is made earlier this year of the requirements for the Kate Neal Kinley Memorial Fellowship, awarded annually by the College of Fine and Applied Arts of the university.

Founded in 1931, the fellowship yields an award of $1,000 to be used by the recipient toward defraying the expenses of a year's study of the fine arts in this country or abroad. Applicants must have majored in music, art, or architecture, should not be more than 24 years of age on June 1, 1942 and must file their requests for consideration by May 1. Candidates proposing to do creative work, must file examples of their work with the committee to substantiate their claims of unusual promise. Those planning to study in the executive or interpretative fields of music must submit to an examination at the University on May 30.

Full details may be secured at the college in Urbana, Ill.

Artists and Their Managements

(Continued from the last issue)

Artist's Name	Classification	Management
Baker, Dorothy	Soprano	Vera Bull Hull
Balestrieri, Giuseppe	Tenor	Vera Bull Hull
Battista, Joseph	Pianist	Chas. L. Wagner
Bay, Emanuel	Pianist	Artists, Inc.
Bekefi, Maria	Dancer	c/o Musical Courier (Hollywood)
Bellini, Teala	Pianist	c/o Musical Courier (Hollywood)
Bernhard, Gianna	Soprano	Vera Bull Hull
Blair, Virginia	Soprano	B. Mary Pingle
Bledsoe, Jules	Baritone	Hollywood Concert Management
Boatwright, Harold	Violinist	Chas. L. Wagner
Bolek, Elizabeth	Soprano	c/o Musical Courier
Bonvalot, Cecil	Violist	Theodore Norman
Bredshall, Edward	Pianist	c/o Musical Courier
Britt, Horace	Cellist	c/o Musical Courier
Brodetsky, Julian	Conductor	c/o Musical Courier (Hollywood)
Carlson, Stanley	Bass-Baritone	B. Mary Pingle
Carr, Arthur	Pianist	c/o Musical Courier (Hollywood)
Carroll, Christina	Soprano	Eric Semon Associates
Chamberlain, Lorraine	Pianist	Josephine Vila
Cooper, Roy	Pianist	c/o Musical Courier (Hollywood)
Crown, John	Pianist	May Roenig
Curtis, Vera	Soprano	c/o Musical Courier
Dache, Lilly	Lecturer	William Neill
De Nault, Joanne	Contralto	Vera Bull Hull
Di Filippi, Arturo	Tenor	c/o Musical Courier
Enders, Ruth	Dramatic Artist	B. Mary Pingle
Fray and Braggiotti	Duo-Pianists	Musarts Concert Management
Frigerio, Claudio	Baritone	B. Mary Pingle
Gaines, Gordon	Baritone	c/o Musical Courier
George, Virginia	Soprano	Agnes Spence
Gifford, Gordon	Baritone	B. Mary Pingle
Gimpel, Bronislaw	Violinist	Victor Kendall
Gimpel, Jakob	Pianist	Victor Kendall
Goldyne, Jula	Mezzo-Soprano	William Neill
Gordon, Robert	Tenor	L. E. Behymer
Gray, Katharine	Contralto	B. Mary Pingle
Grobani, Benjamin	Baritone	Milton Bendiner
Hall, Frances	Pianist	Vera Bull Hull
Hayes, Hazel	Soprano	c/o Musical Courier
Herbert, Ralph	Bass-Baritone	Eric Semon Associates
Hopkins, Alfred	Tenor	Vera Bull Hull
Hunt, Mildred	Flutist	Vera Bull Hull
Hyde, Ora	Soprano	c/o Musical Courier
Janssen, Werner	Conductor	Janssen Symphony Orchestra
Jarboro, Caterina	Soprano	c/o Musical Courier
Kaufman, Louis	Violinist	National Concert & Artists Corp.
Keast, Paul	Baritone	c/o Musical Courier (Hollywood)
Kitain, Robert	Violinist	Vera Bull Hull
Knox, Saida	Soprano	c/o Musical Courier
Kovacs, Stephen	Pianist	c/o Musical Courier
Koven, Gladys & Hilsberg, Ignace	Duo-Pianists	Mary Bran
Laderoute, Victor	Tenor	Chas. L. Wagner
Landowska, Wanda	Harpsichordist	Eric Semon Associates
Lawrence, William	Pianist	c/o Musical Courier
Loesser, Arthur	Pianist	Vera Bull Hull
MacGregor, Willard	Pianist	Columbia Concerts
Marinel, Mary & Elizabeth	Harp-Duo	c/o Musical Courier
Matchan, William	Baritone	L. E. Behymer
Mereblum, Peter	Conductor	c/o Musical Courier (Hollywood)
Merriman, Nan	Mezzo-Soprano	c/o Musical Courier (Hollywood)
Miller, Foster	Bass-Baritone	Vera Bull Hull
Miquelle, Georges	Cellist	c/o Musical Courier
Moore, Joan	Pianist	c/o Musical Courier
Newsome, Frances	Soprano	Josephine Vila
Niles, Doris & Leslie Serge	Dancers	Mary Bran
Ohlin, Hilda	Soprano	Vera Bull Hull
Ottone, Augutus	Bass	William Neill
Panvini, Grace	Soprano	Eric Semon Associates
Parker, Frank	Diseur	B. Mary Pingle
Pegilley, Edith	Pianist	c/o Musical Courier (Hollywood)
Phillips, Edna	Harpist	Bossey & Hawkes Artists Bureau
Powell, John	Pianist	Vera Bull Hull
Prydatkytch, Roman V.	Violinist	c/o Musical Courier
Radamsky, Sergei	Tenor	c/o Musical Courier
Reisenberg, Nadia	Pianist	c/o WOR Artists Bureau
Repp, Ellen	Contralto	Vera Bull Hull
Reynolds, Elizabeth	Soprano	c/o Musical Courier
Rogatchewsky, Joseph	Tenor	c/o Musical Courier
Rothschild String Quartet	Ensemble	Vera Bull Hull
Rudolitzky, Antin	Conductor-Composer	c/o Musical Courier
Ruvinska, Paulina	Pianist	Vera Bull Hull
Sandstrom, Signe	Cellist	Ray Halmans
Sant Ambrogio, Isabelle	Pianist	Vera Bull Hull
Saunders, Laura	Soprano	S. Hurok
Schumann, Henrietta	Pianist	c/o Musical Courier
Shapiro, Eudice	Violinist	Janssen Symphony Orchestra
Sheldon, Freda	Soprano	c/o Musical Courier
Silva, Roberto	Bass	Eric Semon Associates
Sisters Zeyen, The	Ensemble	Mary Bran
Sitjar, Josephine	Soprano	Mary Bran
Sokil, Maria	Soprano	c/o Musical Courier
Sommers, Lawrence	Violinist	c/o Musical Courier (Hollywood)
Steinert, Alexander	Conductor-Pianist	c/o Musical Courier (Hollywood)
Steuber, Lillian	Pianist	Harry Culbertson
Straus, Oscar	Composer-Conductor	Mary Bran
Studebaker, Dorothy	Soprano	c/o Musical Courier (Hollywood)
Summers, Lydia	Mezzo-Soprano	Eric Semon Associates
Strantbo, Enid	Contralto	c/o Musical Courier
Talbot, Irvin	Conductor	c/o Musical Courier (Hollywood)
Taylor, Myron	Tenor	Vera Bull Hull
Templeton, Alec	Pianist	Music Corporation of America
Tennyson, Jean	Soprano	Chas. L. Wagner
Tetley-Kardos, Richard	Pianist	L. E. Behymer
Thomas, Edna	Soprano	c/o Musical Courier
Triggs, Harold	Pianist	c/o Musical Courier
Vardi, Emanuel	Violist	c/o NBC Symphony
Violin, Mischa	Violinist	c/o Musical Courier (Hollywood)
Wallenstein, Alfred	Conductor	c/o Musical Courier
Westburg, Meda	Contralto	Josephine Vila
Westra, Dorothy	Soprano	Eric Semon Associates
Willson, Meredith	Conductor-Composer	William Morris
Wood, Pamela	Soprano	c/o Musical Courier
Wummer, John	Flutist	c/o NBC
Ysaye, Jeannette	Violinist	c/o Musical Courier

Copies of this list and other lists compiled by our staff may be obtained by any subscriber on request. Musical Courier, 119 W. 57 St., New York City

BOSTON: Burgin Conducts Hindemith's Symphony—"First Time" Performance of American Works—Traubel Triumphs

By MICHEL GIBSON

BOSTON. — Continuing his competent and interesting direction of the symphony concerts during Dr. Serge Koussevitzky's absence, Richard Burgin presented unusually varied programs at the thirteenth and fourteenth seances of the regular series. Opening the former concert with a persuasive presentation of Vivaldi's A minor violin concerto scored for string orchestra by Nachez, Mr. Burgin and his associates continued with a first Boston performance of Hindemith's Symphony in E flat. The players gave the work every chance, playing its noisy, turgid pages with consummate virtuosity and brilliance. Although the symphony may give pleasure at subsequent hearings, this reviewer found the first experience almost wholly lacking in artistic satisfaction.

Emmanuel Feuermann played the adorable Schumann Concerto for cello and orchestra in A minor. His interpretation was the quintessence of elegant cello playing, and a grateful congregation recalled him numerous times. Smetana's Vlatava concluded the program.

Piston and Copland Scores Premiered

A pair of first local performances was featured at the fourteenth concert: Sinfonietta, by Walter Piston, and Suite, from the ballet, Billy the Kid, by Aaron Copland. Burgin and his men did everything possible to make the works successful and were rewarded by prolonged applause by the audience. Mr. Piston took several bows. It was interesting to note the reception given various tunes and turns in the Copland opus. The Piston work impressed as a high class pedagogical essay. The orchestra, assisted by Cleora Wood, soprano, gave the third and fourth movements of Mahler's Fourth Symphony major. The performance of the adagio movement will live in memory as one of the most romantic and lyric this listener has heard. Cleora Wood's refined simplicity, vocal style, and musicianly singing of the soprano solo won her a series of ovations. As a brilliant finale, Ravel's sophisticated Iberianisms in Alborado del Gracioso found conductor and orchestra at their best.

Ballet Theatre in 5 Performances

The Ballet Theatre, installed at the Opera House, dispensed gaiety and charm to full houses with four evening performances and one matinee. With such attractions as Tchaikovsky's Swan Lake and Princess Aurora; Prokofieff's Russian Soldier, Peter and the Wolf, and Gala Performance; Bluebeard (music by Offenbach, choreography by Fokine) Three Virgins and a Devil (music by Respighi, choreography by de Mille) Lilac Garden (music by Chausson, choreography by Tudor) Giselle (music by Adam, choreography by Dolin and Coralli) Naughty Lisette (music by Hertel, choreography by Nijinska) and the divertissements Grand Pas de Deux, Russian Baba, Dying Swan, and Red Poppy, it was inevitable the enterprise became one of the season's successes. Brilliant soloists were Alicia Markova, Irina Baronova, Anton Dolin, Karen Conrad, Annabelle Lyon, Lucia Chase, Nora Kaye, Yura Lazovsky, Sono Osato, Ian Gibson, Hugh Laing, George Skibline, Maria Karniloff, Dimitri Romanoff, and Simon Semenoff. Antal Dorati was the excellent conductor.

Helen Traubel's first formal Boston recital can be recorded as a great success. Appearing at Symphony Hall, with Coenraad V. Bos as accompanist, Miss Traubel instantly won her audience with the unusual charm of her personality and her heroic singing of Beethoven's Gottes Macht und Vorsehung. It would be difficult to single out any one song or aria which gave the greater pleasure, as the entire list of Beethoven, Wagner, Schubert, Strauss, Gluck, Burleigh, Engel, Foote, and La Forge disclosed the soprano mistress of each style. Encores were numerous, of which the simple appeal of Swing Low Sweet Chariot was memorable.

Jean Bedetti, first cellist of the Boston Symphony, presented Adagio by Cervetto, Allegro vivace Francoeur and Polonaise Brilliant by Chopin to which he was obliged to add Granados' Spanish Dance in E minor as an encore.

Other Concert Events

The Budapest String Quartet dispensed near-perfection in style, ensemble, and brilliance to a sold-out Jordan Hall crowd. Their list included Haydn's D major No. 5, Mozart's G major, (K. 387), and Beethoven's F major, Op. 59, No. 1 —all old friends and ever welcome, provided they are presented as did the Budapest group. The audience of quartet followers, bowed over the music as if in search of the magic formula, and acclaimed the instrumentalists and induced them to give a whimsical Haydn rondo as an extra.

Horowitz drew a capacity audience to Symphony Hall on Feb. 1. Opening the program with his arrangement of The Star Spangled Banner, the pianist then dispensed his wonted inimitable pianism in such works as Four Sonatas, by Scarlatti: Polonaise-Fantaisie, mazurkas in F minor and C sharp minor, and Scherzo in B minor, by Chopin; Sonetto del Petrarca No. 104, by Liszt; Saint-Saëns' Danse Macabre, by Liszt-Horowitz; and presented the first Boston hearing of Prokofieff's enormously difficult Sixth Sonata. In the Scarlatti sonatas, Horowitz disclosed an exquisite finesse and dexterity, while the Chopin group was replete with that showy, saccharine romanticism which the public expects and pianists like to offer. The Prokofieff work threw new light on the Russian's individual characteristics, and the way Horowitz played the sonata (charged as it is with technical problems and orchestral fulsomeness) gave unusual pleasure. Saint-Saëns' Danse Macabre, according to Liszt, and to which Horowitz has added a few more ornaments, was dashed off with wizardry. Ovations followed, as did many encores, in which Brahms and Chopin waltzes predominated.

Jan Smeterlin's recital at Jordan Hall also drew a capacity audience disposed to applaud everything the pianist did and to demand many encores. The program was composed of Haydn's A flat major sonata; Brahms' Paganini Variations; a group of Chopin: Sonata in B minor, two mazurkas in C major, Nocturned in D flat, Etudes No. 5 and 11, and the B minor Scherzo, in all of which Smeterlin was charming, ingenious, and stylistically to the point.

Conservatory Orchestra Concert

Quincy Porter, Dean of the New England Conservatory, guided the school symphony through an interesting list at Jordan Hall. The orchestra has the appeal of youth, is well-trained, and capable in a wide variety of music. The event was Ernst Levy's extraordinary playing of Liszt's Totentanz, for piano and orchestra, in which the soloist exploited his impressive talents with brilliant success. He was recalled repeatedly and shared his ovations with Mr. Porter and the young band. Carl McKinley conducted his own Chorale, Variations and Fugue, and Dean Porter presented Rossini's Tancredi Overture, Ross Le Finney's Overture for a Drama, and Douglas Moore's Pageant of P. T. Barnum.

NORFOLK MUSIC SCHOOL OF YALE UNIVERSITY

Former Stoeckel Estate Houses Norfolk Music School of Yale

Norfolk, Conn.—The Norfolk Music School of Yale University will hold its summer session from June 22 through July 31 on the estate of the late Mr. and Mrs. Carl Stoeckel.

Music lovers will remember the Norfolk Music Festivals given by Mr. and Mrs. Stoeckel each June, which brought here many composers and artists.

The present school, established through the provisions of Mrs. Stoeckel's will, is the summer music school of Yale University. Its director is the pianist and dean of the Yale School of Music, Bruce Simonds. The faculty includes Hugo Kortschak, Emmeran Stoeber, Luther Noss, Virginia French Mackie and Ward Davenny. Mr. Kortschak, in addition to his duties at Yale University, is conductor of the New Haven Symphony Orchestra and head of the orchestral department of the Manhattan School of Music in New York City. He will direct the student orchestra at the Norfolk Music School. Mr. Stoeber, assistant professor of cello playing at Yale and founder and leader of the former Lenox String Quartet, will supervise the chamber music groups.

Mrs. Stoeckel believed in the necessity of studying music in connection with other arts and Dean Simonds, has arranged for lectures on art, illustrated by slides of paintings and sculpture, to be given by Elizabeth Chase and for lectures on literature, with special emphasis on twentieth century literature, to be given by Andrews Wanning.

The school places particular emphasis on chamber music and during the day ensembles practice in the remodeled barn; the courtyard, where once Mrs. Stoeckel's horses were curried; the former greenhouse and potting shed, converted now into secluded little studios, and also the wooded grounds as well.

The school does not provide vocal instruction, but each morning session opens with group singing, conducted by Luther Noss, organist and choirmaster at Yale. In the evenings the students sing old English madrigals under Dean Simond's direction or join in early English folk dances.

Last season the school was filled to the capacity of over 50 students.

Berkshire Festival to Stage Ninth Event

The Berkshire Symphonic Festival is planning this summer to present as usual a series of nine concerts in August by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, it is announced by Gertrude Robinson Smith, president, Berkshire Symphonic Festival, and Ernest B. Dane, president of the Boston Symphony Orchestra.

The ninth annual season will open on Thursday, July 30. As in previous seasons, the concerts will be given on Thursday and Saturday evenings and Sunday afternoons of the first three week ends in August, with the final concert on August 16, at Tanglewood, Mass. In 1941 the attendance was 106,000.

New Haven Manager Sees Upswing in Attendance

NEW HAVEN, CONN.—Daggett M. Lee, concert manager, believes "there will be no let-down in concert attendance due to war conditions." He expects rather "an upswing in this respect." Details of the Woolsey Hall Concert Series under the auspices of the Yale University School of Music are being worked out he said.

Helen Jepson Greets Contestants in Opera Auditions of Air

Helen Jepson, soprano, greeted the contestants in the Metropolitan Opera Auditions of the Air over NBC on Feb. 1. Miss Jepson, a member of the company, heard Maria Marlo, New York soprano; Gilbert Russell, tenor of Hollywood; and Paul Denniss, bass-baritone, of New York. The three young singers united in an excerpt from Verdi's I Lombardi as the final number.

Charbonnel Radio Series

PROVIDENCE, R. I.—Avis Bliven Charbonnel presented a violinist and a pianist on Jan. 29 on her Youth on the Air program over WPRO. Lloyd Einstein, violinist and Loyd Oliviera, pianist, participated. Mme. Charbonnel and the Parents League cooperate.

Ricci Soloist in Brooklyn

Ruggiero Ricci, violinist, was soloist on Feb. 18 at the Brooklyn (N. Y.) Academy of Music with the Brooklyn Symphony Orchestra, Gerald Warburg, conducting. He played the Paganini D major concerto. Ernest Bloch's rhapsody, America, was played for the first time in New York in a decade.

Guest Performances

with

Columbia Opera Company

Violetta in Traviata

Baltimore, Montreal, Quebec and Toronto

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Detroit

Carmen	***Feb. 24***
La Traviata	***Feb. 28***
Faust	***Mar. 6***

Photo by Maurice Seymour, Chicago

VIRGINIA PEMBERTON

Soprano, Chicago City Opera

'LA TRAVIATA' ALSO WINS PLAUDITS OF CROWD

. . . "La Traviata" brought salvos of applause and appreciation for Virginia Pemberton, making her debut with the company in the role of Violetta. Miss Pemberton has a rounded voice with glorious high notes.

—Baltimore News-Post, Oct. 2, 1941

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AS VIOLETTA

. . . Voice has range and quality.

—Montreal Star, Dec. 1, 1941

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LAST NIGHT OF OPERA A GREAT SUCCESS WITH 'LA TRAVIATA'

. . . with an exceptionally fine performance of "La Traviata" Virginia Pemberton enthralled her audience in the role of Violetta.

—Quebec Chronicle, Dec. 6, 1941

N. Y. Concerts Toscanini Conducts Philadelphians—Walter Presents Mahler—Beecham in Symphony List

By HERBERT F. PEYSER

Arturo Toscanini who has conducted the Philadelphia Orchestra more than once in its home town led it for the first time in New York at Carnegie Hall on Feb. 10. The result was one of the greatest concerts of the current season or, for that matter, of a number of seasons. An enormous audience gave both conductor and players one ovation after the other. Anything less would have been unthinkable.

The program began with Tchaikovsky's Pathétique. It ended with Debussy's La Mer. The last named is a battle horse of Toscanini's but it is a question if he has ever ridden it so magnificently to victory as this time. Another war steed of his, the Queen Mab scherzo of Berlioz, is an oft-told tale of his which never grows old. Apart from these the program contained a stunt piece, Vieuxtemps's ancient fiddler's trick, the Ballade and Polonaise. Vieuxtemps wrote it as a hurdle for a single violinist. Toscanini had all the Philadelphia's first violin section play it. Probably the composer would not have believed his ears if he had heard a whole company of violinists play this as impeccably as if they had been one grand collective Paganini.

If La Mer supplied the most incomparable performance of the evening the Pathétique was, in many ways, its chief news feature. It has long been an accepted notion that Mr. Toscanini dislikes Tchaikovsky in general and the Sixth Symphony in particular. Some years ago he played the work in a manner which seemed to prove it. But in the meantime various things have happened which appear to indicate that the conductor has modified his opinion. Last year he gave an astonishing reading of the work and the present treatment of the much tortured symphony went even further than last year's. It seemed like a ceremony of purification, designed to rid the work of unwholesome accretions accumulated through decades under numberless conductors of dubious ideals. With some of its premises one might reasonably disagree. Others seemed like a fresh consecration of a masterpiece.

A more fundamentally musical performance of the Pathétique I have not heard from any conductor since Safonoff and Nikisch. It left no "i" of the score undotted, no "t" uncrossed. In a luminous beauty and translucence of tone it enabled one to hear details of which the average conductor seems hardly aware. From nobody do I recall such an impression of macabre horror as Toscanini obtained from those stopped horns in the closing movement; from none just that awful nuance he gave those throbbings of the double basses at the end, that are so like a dying pulse. I have no space for other such details, but they were many and they gave the symphony a new aspect and complexion.

On the other hand, it was an interpretation of distinctly subdued, even low emotional blood pressure. It did not wring the heart like Nikisch's and seemingly it did not aspire to that poignancy which made the Adagio lamentoso, under Safonoff, almost insupportable. Throughout the symphony Mr. Toscanini's tempi were exceptionally fast. But then most of Mr. Toscanini's tempi these days are uncommonly fast. For one thing one could be enormously grateful—the march was taken precisely as it stands in the score, without a solitary change of tempo and hence with none of those vulgar rubati and arbitrary retards with which the best conductors pull it out of shape.

In all, a memorable reading, whatever one's emotional predilections and one calculated, in this way or in that, to make history.

Photo by James Abresch

ORA HYDE,

soprano, heard in a Town Hall, New York recital on Feb. 8, has joined the list of artists under the management of William Neill, Inc.

Iturbi, Walter and Menuhin

Jose Iturbi was heard in a recital at the Town Hall the evening of Jan. 21 in the course of the Town Hall Endowment Series. The pianist's program included a couple of Scarlatti sonatinas, Haydn's D major Sonata, Beethoven's Appassionata, Liszt's eleventh Rhapsody and Canzonetta del Salvator Rosa, three Gershwin Preludes and pieces by Granados and Albeniz, not to mention a quantity of encores.

There was no little taste, clarity and technical polish in Mr. Iturbi's playing of Scarlatti and Haydn and externally there were things to admire about his Appassionata. Beethoven, however, has never been this artist's field and his playing hardly went below the surfaces of the sonata. The numbers of his concluding group were more congenial to him, particularly the Spanish ones, in which he is always entirely in his element.

An audience of uncommon size and brilliancy gave Bruno Walter a prolonged ovation at the close of the Philharmonic-Symphony concert in Carnegie Hall the evening of Jan. 22 for a stupendous performance of Mahler's Second Symphony. The occasion had all the appearances of an authentic festival event and judging from the absorbed attention of all but a handful of hearers and the cheers and applause for Mr. Walter at the end it seemed hard to believe that Mahler was ever anything of a problem here. Sharing in the general enthusiasm was the Westminster Choir, which sang the setting of Klopstock's Resurrection Ode that forms the finale of the symphony, and Nadine Conner and Mona Paulee, who delivered the soprano and contralto solos.

Prior to Mahler Mr. Walter had given a performance of Schubert's youthful Fifth Symphony. To some this may have seemed a superfluous gesture. Actually, it was extremely enlightening. For when everything's said Schubert, with all his simplicity and absence of rhetoric, gets to the heart of universal mysteries as Mahler, with his immense and pompous musical apparatus, his straining gaze and his yearning to pierce infinities does not. There are, of course, stunning, indeed, overpowering things on the enormous canvas of the Resurrection Symphony. To me the first movement—despite its length and complexity of form—and the fourth movement (the contralto solo, Urlicht) are far and away the best pages of a work which, as a whole, does not hang together and whose parts do not form a preordained and indivisible unit. I still find the finale, with its heaped and showy sonorities, "effect music" that might even be enhanced by all the appurtenances of a gaudy theatrical apotheosis.

This impression, however, cannot diminish in the slightest the devotion and magnificence of Mr. Walter's memorable performance. The Westminster choristers, too, carried out their share admirably. Miss Paulee deserves credit for her singing of the Urlicht, though anyone who ever heard it from that American high priestess of Mahler, Mme. Charles Cahier, must have known how much more this beautiful and moving passage really contains.

When one awaits almost yearningly a Paganini concerto for musical relief and solace something must be wrong with the violinist's program!

At the recital which Yehudi Menuhin gave before a huge audience in Carnegie Hall on Jan. 26 something unquestionably was. Mr. Menuhin, I thought, played in the main admirably, with translucent tone and vast technical address. But I found the first half of the concert a weariness to the flesh. It included only two works, Guillaume Lekeu's G major sonata for violin and piano (Adolph Baller was Mr. Menuhin's pianist) and Paul Hindemith's five movement sonata for violin alone. Long before the artist had disposed of the latter I was wishing madly for Paganini let alone for the eleventh, third and fourth of the Brahms-Joachim Hungarian Dances which brought the program to a close.

The Lekeu sonata is an infrequent visitor, a circumstance largely accounted for by the fact that it is a watery and sweetish reflection of its composer's teacher, César Franck, and in the bargain long-winded. The Hindemith sonata, on the other hand, is brief. It has a more or less acid wit about it, much cleverness and very little music. The Paganini concerto which came as a relief after these protracted preliminaries was the one in B minor, called La Campanella, from its last movement, which Liszt made into the familiar piano piece. The program claimed the present performance as the first entire one of the concert in New York. Possibly the claim is right, possibly a painstaking investigation of the records might prove it wrong. It is no great matter either way.

Adolph and Fritz Busch

When Max Reger composed his A major violin Concerto, first performed in 1908, he considered that he had "added a third to the concertos of Beethoven and Brahms" and predicted it would become popular "in less than twelve years." Later he changed his mind and even refused to conduct it, though Adolph Busch, along with Henri Marteau and Alexander Schmuller one of its first ministering angels, tried to persuade the composer that the excessive orchestration, which Reger had come to dislike, could easily be thinned out. Be that as it may, not even virtually thrice twelve years have made the concerto popular or in any way justified its author's early belief that he had challenged Beethoven or Brahms. The work never reached New York till this past Jan. 29, when Adolph Busch played it in Carnegie Hall at a Philharmonic-Symphony concert conducted by Fritz Busch—the first occasion I believe, that the brothers have appeared together here on the same program.

Originally the concerto lasted over an hour but this time it was given in a curtailed version with modified scoring by the violinist made in California at

(*Please turn to opposite page*)

SASCHA GORODNITZKI

with Clothilde and Teresita Pujol at Havana University, Cuba. Mr. Gorodnitzki recently gave two recitals in Cuba. Miss Teresita Pujol is music critic of the Havana Post.

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the urging of Arnold Schoenberg. It is still an excessively long-winded business and received a very lukewarm welcome in spite of the devotion and masterful playing Mr. Busch brought to it. Much of it is monotonous, yet I cannot wholly share the violent antipathy to the concert which some listeners professed to feel. The cerebration and mechanical play of technic so often the bane of Reger are, it strikes me, less naked and unashamed than in numberless other specimens of his enormous output; there is an emotional undercurrent. If he did not directly imitate Brahms this music has an aura which indicates time and again how sincere was Reger's confessed admiration of the Brahms violin concerto.

The chief weakness of the opus is, more even than its discursiveness, the feeble quality of the composer's melodic invention, the lack of profile and of saliency in his themes. The concerto is no display piece, no virtuoso's holiday; Ferdinand Pfohl was wholly right when he described the solo violin as a "visible, pulsing, living artery in the orchestral organism." Unfortunately, this does not make the concerto living, pulsing music.

Ovation for Horowitz

Of course, Carnegie Hall was sold out a couple of months in advance for the recital which Vladimir Horowitz gave on Jan. 30 and of course hundreds of people—even very wealthy ones—went about tearing their hair and beating their breasts because at a late hour tickets for the affair were unobtainable. That is a pretty regular state of things at a Horowitz recital. This time there was also a large gathering on the stage made up of soldiers and sailors, guests of the occasion through the good offices of Mrs. Julius Ochs Adler of the New York City Defense Committee. And at the back of the hall, patiently standing, was a solid wall of humanity.

So much for the audience which, of course, was in continual transports. Mr. Horowitz opened the concert with the Star-Spangled Banner in a sonorous piano version of his own. The patriotic amenities disposed of the pianist embarked on the business of the evening with four Scarlatti sonatas. From Scarlatti he leaped ahead to Chopin, on whom he drew for the Polonaise-Fantasie, the Mazurkas in F minor and C sharp minor, Op. 62 and the B minor Scherzo. Then forward once more to a recent specimen of Prokofieff—the Sonata, Op. 82, completed in 1939 but not published till last year. And then backward, to Liszt's Petrarch Sonnet, No. 104, and Tausig's transcription of the familiar Schubert Marche Militaire.

Mr. Horowitz was in a virtuoso mood, which means that in point of brilliancy and technical effect his playing was consummate. For crispness, clarity and perfect dynamic adjustment it would have been difficult, indeed impossible to have excelled his playing of the Scarlatti sonatas on a modern concert grand—which, after all, is not the same thing as the harpischord for which these masterpieces were conceived and written. Chopin was a rather different story. It was a grateful experience to encounter the Polonaise-Fantasie, a work that is so widely neglected because it is one of Chopin's most enigmatic creations and challenges the player with problems of extraordinary difficulty—problems much less of technic than of approach and divination.

I cannot say that I cared for Mr. Horowitz's performances either of this or of the much better known Scherzo. Both were brilliantly and forcefully externalized; but the light came from without, not from within, and it was a harsh illumination. The mazurkas were better, but in these Mr. Horowitz is usually at home. Prokofieff's new sonata, a "first time in Carnegie Hall" (has somebody perhaps done it in Town Hall?), couched in a rugged, hard-shelled modern idiom, is one of its composer's most interesting effusions, repellent though it may strike some on a first hearing, and tinged with the ugliness of its time.

Photo by Michael Caputo

EDWIN McARTHUR POSING FOR PORTRAIT

by Maria Bartha, Hungarian artist, who will exhibit the painting at her first New York showing.

Jan Kiepura Returns

An immense gathering greeted Jan Kiepura at his Town Hall recital on Jan. 31. The recital was, from start to finish, a typical Kiepura event, with all the trimmings, all the details of showmanship and the peculiarities of program making characteristic of the popular tenor. This bill consisted largely of operatic airs.

A trace or two of hoarseness did not materially affect his singing. He began with an expansive delivery of Celeste Aida—a performance peculiar to himself—and followed this up with one of the more familiar arias from Bizet's Pearl Fishers, done to an Italian text. He sang in Polish a number from Moniuszko's Halka and delivered the M'Appari from Martha, in English. A Spanish Serenade by Bizet, Rossini's La Danza, airs from Manon and Bohème, a song made out of Chopin's Raindrop Prelude and the Laughing Song from Auber's Manon Lescaut, originally for soprano, were other features of the bill.

Schnabel Plays Schubert

Midway through the slow movement of Schubert's D major sonata at the New Friends of Music session in Town Hall, Feb. 1, Artur Schnabel suddenly broke off, turned toward the audience and announced that he could not continue playing as an icy draught was sweeping the stage and the temperature was "changing every minute." The startled audience first laughed, then applauded. After glaring for a while underneath the piano he suddenly returned to the sonata exactly at the point where he had stopped. No further freaks of temperature marred the rest of the afternoon.

The concert was the last of Mr. Schna-

(*Please turn to page* 12)

MIGNON SPENCE

American Coloratura

TIMES-HERALD *WASHINGTON, D. C.*

FRIDAY, FEBRUARY 6, 1942

NEW SINGER MAKES DEBUT IN 'LA TRAVIATA'

Mignon Spence Heard With San Carlo Cast

By GLENN DILLARD GUNN

Growing interest in the San Carlo Company's season brought a near-capacity audience to the National Theater last night to witness a performance of Verdi's "La Traviata". . . .

It had the added excitements that attach to the debut of a new coloratura, though the public was unaware of this extra dramatic accent. While they applauded Miss Mignon Spence, of Metropolis, Ill., more recently of the opera houses of Prague, Berlin, Genoa, Lemberg and Stockholm, the listeners did not realize their important share in determining the future of a delightful native artist.

Cordially Accepted

Miss Spence has charm, a well-developed sense of the stage, and a voice that added to the expected facility a considerable capacity for dramatic expression. Violetta does not have to wait to learn her fate, which is settled by the famous scene and aria in the first act, "Ah! Fors e lui." When the curtain rose for the third of four calls, she knew the public had accepted her cordially.

It was pleasant to observe the interest of her fellows who gathered at the back of the house to watch Miss Spence's debut. They nodded approvingly at the successful outcome of each cadenza, knowing that the greatest gamble in the world of song, a coloratura career, was developing before their eyes and ears. . . .

THE EVENING STAR *WASHINGTON, D. C.*

'LA TRAVIATA' PRESENTED IN POIGNANT REALITY

Mignon Spence, Lovely, Graceful and Excellent Actress, Makes Debut With San Carloans

By ALICE EVERSMAN

The San Carlo Opera Company has seldom given a performance that was as good theater as well as good opera as it did in its presentation of "La Traviata" at the National Theater last night. The entire cast lived the tragic story with an artistry true to life, and it held the absorption of the audience from start to finish. It is not difficult to make "La Traviata" lachrymose and sentimental, but the group of sterling artists in whose hands it was yesterday knew how to retain the verity of the story and to give it poignant reality in its operatic form. The effect was felt in the response of the audience—the largest of the week—which held an answering note of sincerity in its tribute to the singers.

The role of Violetta was taken by Mignon Spence, making her debut with the San Carloans. Miss Spence is lovely to look at, dark-haired, graceful and young and an excellent songstress as well. Her poise is such that she remains the central point of attention in each scene whatever the action, and the nice balance of her gestures and the slight emphasis she understands so well how to place effectively are a pleasure to watch. . . .

DAILY NEWS

'TRAVIATA' INTRODUCES A THRUSH

Mignon Spence, a pretty coloratura from Metropolis, Ill., made her local debut last night at the National in the taxing role of Violetta, the consumptive courtesan, in "La Traviata."

Audience response was all a young singer just launched on the uncertainties of an opera career, could hope for. After her big aria, "Ah Fors e Lui," the audience—which included some of her colleagues of the San Carlo Company who were off duty last night—gave her four curtain calls. . . .

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New York Concerts

(*Continued from page* 11)

bel's Schubert cycle of five. These recitals have been among the most memorable events of the season. The final program was devoted to the Sonata in A minor, Op. 143 in addition to the one in D just mentioned. Between these large works came the Moments Musicaux, Op. 94. Mr. Schnabel's interpretation was again superlative, even when now and then his touch may have seemed hard. These Schubert sonatas are not matter for a virtuoso's holiday and what this pianist seeks and finds in them is something vastly different. His whole approach is that of a great artist who has made a life study of this music, has pondered its mysteries for years and who demonstrates continually that what some people are pleased to consider lengths or structural weaknesses are not such at all. It has something of a consecrational quality about it, an intimacy and a personal message that are profoundly moving and that linger in the memory.

Beecham Conducts

The concert of the New York City Symphony Orchestra under the direction of Sir Thomas Beecham at Carnegie Hall on Feb. 1 opened with a ballet suite called The Origin of Design arranged by Sir Thomas from several Handel operas. Mozart's Prague Symphony followed, then Brahms's Third, while the evening came to a rousing close with Johann Strauss's Frühlingsstimmen waltz. The house was packed and there was no end of applause.

In addition to being delightful music the suite of Handel dance numbers was very exhilaratingly played. Mr. Beecham's great qualities as a Mozart interpreter were also evident in the familiar symphony, which found the orchestra exceptionally responsive. As much could scarcely be said for the Third Brahms.

MARION CLAIRE,

star of the Chicago Theate of the Air, takes a tumble while engaged in her first ski lesson. Miss Claire appears on the weekly operetta program over the Mutual Broadcasting System.

Not only was the playing ill balanced—particularly in the corner movements—but Sir Thomas's tempi were excessively speedy and the symphony lacked breadth and cohesiveness.

The Strauss waltz put everything back into its groove again, even though the stirring performance could scarcely have deluded anyone into a belief that Sir Thomas had Viennese blood in his veins.

Lotte Lehmann Sings

On the heels of Artur Schnabel's recitals of Schubert piano music Lotte Lehmann dispensed more Schubert at the session of the New Friends of Music, Feb. 8, and once more crowded the Town Hall to the last available inch. The soprano, with Paul Ulanowsky at the piano, sang the entire Schöne Müllerin cycle, a feat which tests severely the resources of any recitalist who realizes what these songs demand in the way of vocalism, emotional gradation and variety and the creation of lyric moods.

Mme. Lehmann's achievement was variable. In such songs as Die Neugierige, Morgengruss, Mein, Die liebe Farbe, Die böse Farbe and yet others she was at her best considering the present state of her voice, and sang with warmth of expression, intensity of feeling and poetic perception of a high order. In certain other songs she fell into blustery exaggerations and her treatment of line and phrase became messy and careless.

Busch Leads Philharmonic

For one pair of ears the features of the Philharmonic-Symphony concert on Feb. 8—the last this season under the direction of Fritz Busch—were Mendelssohn's Schöne Melusine overture and Smetana's symphonic poem, Blanik, from the cycle My Country. It is true that the program offered besides these the Beethoven violin concerto, played with his wonted musicianship by Adolf Busch; Gian-Carlo Menotti's overture to his radio opera, The Old Maid and the Thief, and Strauss's Don Juan. But Don Juan is an old, old story and Mr. Menotti's overture an empty trifle in the weakest Wolf-Feveari manner, that goes in one ear and out of the other. So the process of elimination left not much more than Mendelssohn and Smetana. These, however, were matters to be grateful for.

With the orchestral répertoire as stale and repetitious as conductors hereabouts have contrived to make it I have often wondered at the neglect of the Mendelssohn overtures. The Beautiful Melusine is, of course, one of the best and Mr. Busch deserves the heartiest thanks for reminding people that it exists.

For Blanik he deserves as much or even more. It is a rather preposterous state of things that nine Americans out of ten know Smetana only as the composer of The Bartered Bride, the Moldau and—possibly—a string quartet. Of his other operas they know nothing, of his other instrumental works next to nothing. Blanik, the grandiose and warlike tone poem which closes the cycle of six tone poems My Country, is a gorgeously stirring thing (now more so than ever) with the Hussite hymn, which also forms the finale to Smetana's opera. Libussa, as the thematic backbone. Mr. Busch's performance was a fine one.

Bates Score Premiered

Because Queen's Hall in London was demolished during an air raid Carnegie Hall in New York became on Feb. 8 the scene of a world première. It was not a première of great moment, but the circumstance of its transference to this country lent it a fillip of interest it might otherwise have lacked. Briefly, it was the first performance anywhere of a piano concerto in three movements by the twenty-nine year old English composer, Stanley Bates. Mr. Bates composed the work at the instance of Sir Henry Wood, who wanted to bring it out at one of the Promenade Concerts in 1940. Instead, it was Sir Thomas Beecham who, almost two years later, gave the novelty its baptism at a concert of the New York City Symphony Orchestra.

Young Mr. Bates, a native of Plymouth, numbers among his teachers Ralph Vaughan Williams, Nadia Boulanger and Paul Hindemith. The last named you would guess before ten bars were over. The music has that mechanistic quality one finds in so much of the earlier work of Hindemith and which is perfectly described by that untranslatable German word "motorisch." It hurries, it runs, it chases in a kind of mechanized fashion, like something wound up. Yet there is something jolly about it, something breezy and prankish and young. It is music written in what, for better or worse, is called the modern idiom. But Hindemith is not the only guiding spirit Mr. Bates has known. Whatever Vaughan Williams and Nadia Boulanger have taught him one feels that Prokofieff and Stravinsky have taught him still more. He even knows there is a Jean Sibelius. The concerto is not very original and not very important. But for all its derivations there is something bright-eyed and exhilarating about it.

The composer played the solo part of his work with great address and bravura yet simply and without a trace of virtuoso fustian. Mr. Bates had reason to be grateful to Sir Thomas for a rousing treatment of the orchestral part of the concerto. Composer and conductor were both very warmly greeted.

The rest of the concert was devoted to Haydn's E flat Symphony, the tenth of the London set, and to Berlioz's Harold in Italy, which it was good to hear after a long silence. William Primrose played the viola solo admirably. Sir Thomas' magnificent reading of this still fascinating score made one long to hear him conduct a production, lock, stock and barrel, of that strange but prodigious organism, Romeo and Juliet.

Further N. Y. Concerts

Ethel Kramer Heard by Young People

The Philharmonic-Symphony Society, under the direction of Rudolph Ganz, played excerpts from Beethoven's Fifth Symphony, Wieniawski's violin Concerto in D minor, Dvorak's New World Symphony and Stravinsky's Firebird, at the third concert in the Young People's Concert Series at Carnegie Hall on Jan. 17. Highlighting the program was the young violinist, Ethel Kramer, who played the Wieniawski work with technical mastery and excellent control of dynamics. The young audience applauded with enthusiasm.

Lucie Bigelow Rosen Returns

Playing music written originally for violin, Lucie Bigelow Rosen established the meritorious value of the theremin in Town Hall on Jan. 18. The gracious performer produced sound waves which projected effectively the sombre tones characteristic of the musical device. Veracini's Largo e Menuetto, Haendel-Betti's sixth Violin Sonata, Vivaldi's Violin Concerto in A minor, and briefer works by Beethoven, Achron, and Weill were unravelled in musicianly form. Her piano accompanist was Frank Chatterton.

Bristol Features New Works

Frederick Bristol, pianist in Carnegie Chamber Music Hall on Jan. 19 featured two of his own compositions: Expression Two, and Romantic Study One. Two first performances included Les Soirees de Nazelles by Poulenc, and Study No. 1 by Fuga. Other composers represented were Rachmaninoff, Debussy, Friedman-Gardner, and Giuranna. Mr. Bristol's own engaging compositions were rich in originality and refinement. The Study by Fuga is modern music; the Poulenc Variations were especially gratifying. Their treatment seemed to settle for the stimulus denied in preceding numbers of similar character.

Amparo Navarro in Dual Capacity

Amparo Navarro scored both as pianist and harpsichordist in her Town Hall recital on Jan. 20. She played works by Mozart, Schumann, Granados, Iturbi, Bennett and Liszt on the piano, and Rameau, Couperin and Handel on the harpsichord. There is an abundance of power at Miss Navarro's command which is brought forth without injury to quality. In the strongest fortissimi smoothness of tone was sometimes lost.

Mary Craig Guest Artist

Mary Craig, soprano, was guest artist in the second of two Thursday Salons

(*Please turn to page* 22)

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Kindler Forces Invade Baltimore

Traubel Sings Wagner Scene with National Symphony—Novaes and Szigeti Are Soloists—Stewart Impresses as Tchaikovsky Interpreter

By GUSTAV KLEMM

BALTIMORE, MD.—One of the highlights of the current season was the singing of the Immolation Scene from Wagner's Götterdämmerung by Helen Traubel with the National Symphony Orchestra of Washington, Dr. Hans Kindler conducting. It was a memorable evening, both orchestrally and vocally. Miss Traubel, in superb voice, earlier sang a Beethoven group, one of them, the infectious Die Trommell Geruhet, having to be repeated. The program opened with an arrangement of Bach's Prelude and Fugue in C minor by Edgar T. Paul, local musician. At the preceding concert by this organization, Guiomar Novaes, pianist, was soloist giving the first local performance of a colorful concerto "In Brazilian Forms" by Hekel Tavares. Latin-American Tavares, obviously knows North-American Gershwin, et al. The work is brilliantly orchestrated. Previously, Joseph Szigeti played the Busoni violin concerto in D, a labor of love but to no avail. The Stravinsky arrangement of the Star Spangled Banner made its first, and last, appearance locally at this concert.

Eugene Ormandy conducted an all-Russian program which featured the Tchaikovsky Fifth (the final movement was a brilliant *tour de force*), the Moussorgsky Pictures at an Exhibition, and items by Rimsky-Korsakoff and Stravinsky.

Semmler Overture Premiered

The Baltimore Symphony Orchestra opened its 25th season with Reginald Stewart, new director of the Peabody Conservatory, as soloist in the Tchaikovsky B flat minor concerto. The house was packed and was justifiably enthusiastic over the artist's excellent projection of the popular work. This was Mr. Stewart's first professional appearance locally and he scored an undoubted success. At the next concert by the municipal forces, a new work by Alexander Semmler, an overture, Times Square, was given its first local performance. A chorus from the Baltimore Music Club assisted in Debussy's Three Nocturnes.

Those who attended the Lyric for The Ballet Theatre enjoyed as exquisite a collaboration of the arts as has been set before local audiences in a long time. The group was brought by C. C. Cappel, who later offered two piano recitals, one by Sergei Rachmaninoff and the other by Alec Templeton (first time).

William Primrose, violist; Alexander Sklarevski, pianist; Roland Gundry, violinist, and Virgil Fox, organist, rounded out the January Friday Afternoon recitals at the Peabody. Messrs. Sklarevski and Fox are Peabody faculty members and brought honor to the institution through their excellent performances.

The Primrose String Quartet continued the Bach Club series at Cadoa Hall, presenting three quartets: the Mozart in F, the Brahms in A minor and the Debussy.

Three operas will be presented by the Metropolitan when it comes to the Lyric on the nights of March 16, 17 and 18: The Magic Flue, Carmen and La Traviata.

Musical Diversions Start

An audience of over 200 greeted the first of the war-time series of concerts, Musical Diversions in the central hall of the Walters Art Gallery. Presented under the joint sponsorship of the gallery and the Municipal Department of Music, these concerts, to be given each Sunday afternoon are designed to keep up civilian morale and also to provide diversion for defense workers which have descended on this city. Frederick R. Huber, director of municipal music, has patterned the concerts after the successful series launched in the National Gallery of London by Myra Hess. Both he and C. Morgan Marshall, director of the Walters Gallery, plan to keep the programs informal.

The first artists to donate their services were the members of the Chamber Music Guild of Washington, a string quartet consisting of Frank Gitterlson, Alexander Levin, Benjamin Sosner and Marcel Aucher.

Stewart to be Soloist with Philharmonic under Goossens

Reginald Stewart, who conducted the New York City Symphony in four concerts this season, will be piano soloist on March 7 and 8 with the New York Philharmonic-Symphony Society under the direction of Eugene Goossens. Mr. Stewart has fufilled engagements as conductor and soloist this season in the East and Middle West and has given recitals also in Canada. Other engagements will take him through New England and to St. Paul, Minn., where he closes his tour.

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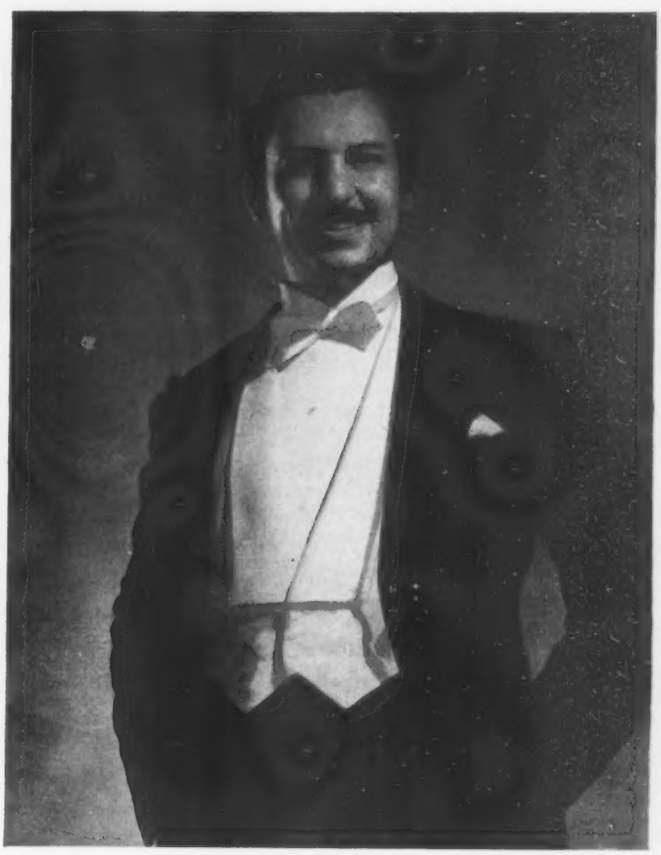

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CHICAGO: Post-Season Opera by All-Chicago Forces—Milstein, Horowitz, Rachmaninoff and Hofmann Are Soloists

(Continued from page 3)

Alden Carpenter's Adventures in a Perambulator suite, the Wolf-Ferrari Secret of Susanne overture and Miaskowsky's F minor Symphonie Fantasie formed the complete list.

William Primrose made his debut with the orchestra in the Chicago premier of Nicolai Berezowsky's concerto for viola. His infallible technic, large and luminous tone came into play in this rather queer piece of musical writing, that caught the fancy of the listeners, who recalled the interpreter time and again. Mr. Primrose graciously added the Prize Song from Meistersinger. This concert held other exciting moments, the Pastoral Intermezzo by the former Chicagoan Henry Purmont Eames and Scriabin's monumental Divine Poem.

Giants of the Piano in Recitals

Three piano giants, Vladimir Horowitz, Serge Rachmaninoff and Josef Hofmann, thrilled three huge audiences. A newcomer, Ellen Ballon, Canadian pianist, scored a sensational success as soloist with the Civic Orchestra.

Dorothy Bacon Makes Debut

Dorothy Bacon, endowed with a rich dramatic mezzo-contralto, made a hit at her recital debut at Kimball Hall. Well versed in her art, the charming songstress uses her brain as well so effectively as to give significance to even the most trivial ballade.

Minneapolis Symphony Orchestra

The Minneapolis Symphony Orchestra and its illustrious conductor, Dimitri Mitropoulos shone with brilliance in their performance of Hindemith's Matthias the Painter symphony, the principal orchestral item in its program at the Civic Opera House. Not so happy were men and leader in their accompaniment for Josef Hofmann in the Beethoven G major concerto. Soloist and leader were often at variance, but the pianist emerged victorious with a thrilling performance.

Argentinita at the Civic

Argentinita and her group gave reason to rejoice to the many assembled at the Civic Opera House at their lone performance of the season.

Alexander Tansman Plays Own Works

The eminent Polish composer, Alexander Tansman, evoked the enthusiasm of a select audience in an entire Tansman program at the Arts Club.

Maria Hussa Scores

The Musicians Club of Women chose wisely in having Maria Hussa for its Provident Hospital benefit concert in Curtiss Hall. The auditorium was sold out and artistically the concert was one of the most outstanding of the season. Noted as a Mozart interpreter, the soprano of the Chicago and Metropolitan Opera companies sang the Dove Sono aria from Marriage of Figaro with nobility of tone and impeccable vocalism and authority and elicited a demonstration that had all the earmarks of a personal ovation. In three Gypsy songs by Dvorak, Stepan's Hope and Frederick Stock's The Little Nosegay the diva not only gave a real lesson of beautiful singing but showed many new facets.

Howard Wells Pupils Active

Concert engagements have been filled recently by the following young artists from Howard Wells' studio: Julian Leviton, soloist with the Grand Rapids, (Mich.) Symphony Orchestra; Joseph Rezits, soloist with the Peoria, (Ill.) Symphony; Carol Silver, recital for Valparaiso University, Valparaiso, Ind.; Richard Feinberg, recital at Barrington, Ill. (his second engagement there) and Shirley Sax, recital at the Atheneum, Milwaukee, Wis.

JOHN MACDONALD

John Macdonald Fulfilling Many Oratorio Engagements

CHICAGO.—Innumerable engagements show that John Macdonald is rapidly coming to the fore as a brilliant and reliable bass-baritone. Since his debut with the Chicago Opera Company the young Chicagoan has steadily won favor wherever he has appeared and reengagements have become a general rule. Particularly has this been true in oratorio for which he is greatly in demand.

This season he sang six Messiah performances at Fort Wayne, Ind.; Detroit, Mich.; Cleveland, O.; Richmond and Berea, Ky., and Chicago. His schedule so far has included recitals in Holland, Mich.; Eau Claire, Wis.; for the American Opera Society in Chicago and as soloist with the Civic Orchestra of Aurora, Ill. In addition to his work as bass soloist at St. James Church, Mr. Macdonald broadcasts weekly with the studios. R. D.

Czerwonky Conducts De Paul Orchestra

Under Richard Czerwonky's inspiring leadership the DePaul University Symphony Orchestra played Rimsky-Korsakoff's Scheherazade and Sibelius' Finlandia effectively and spiritedly. Czerwonky has trained his forces to a degree of excellence that enables them to cope successfully with the most difficult compositions. Esther Glazer is a violinist of exceptional ability and her performance of the Mendelssohn Concerto was as fine as could be desired.

John Sample's Students Busy

John Sample's students are busy fulfilling professional engagements. John Macdonald, bass, sang in concerts recently in Aurora, Ill.; Eau Claire, Wis.; Holland and Detroit, Mich.; Fort Wayne, Ind., and Richmond and Berea, Ky. William E. Welch, baritone, is singing at the Wellington Ave. Congregational Church. Clark Simpson, tenor, gave a group of songs at the annual of the Ruling Board of Elders of the Presbyterian Church. Lorraine Dunn, soprano, was soloist in the Christmas cantata at Central Christian Church, Waukegan. Arthur Linder is tenor soloist at the First Congregational Church, Glen Ellyn. Fifi Kasper, soprano, gave a program for the MacDowell Club of Oak Park. Edwin Gideon, a member of the Singing Commanders, fulfilled a two-week engagement at the Chicago Theatre and appeared with the Singing Marines for the Loyola Academy Fathers Club. Ann Beninger, dramatic soprano, was soloist twice over WCFL for the Sorrowful Mothers Novena broadcast; at the National Lodge Convention, Pittsburgh; recital in Sharon, Penna.; Honor to Heroes rally in Ashland Auditorium; Marchan Radio Hour Concert (WGES); American Jugo-Slav day program; Slovenian Choral concert and the Cankar Foundation concert in Cleveland. George McHardy, tenor, was soloist at the Sunday Evening Club with the Drexel Park Presbyterian Church over WGN; guest artist at the Daughters of Scotia convention, Palmer House, and sang Scottish songs for Clan Campbell's Hogamanay concert. Daniel Cobb, baritone, was soloist at the Highland Park Episcopal Church for a month; appeared in concert for the Ravinia Woman's Club and the D.A.R. at the Highland Park Woman's Club.

MARCEL HUBERT and MAX REITER, the latter, conductor of the San Antonio Symphony and Waco Symphony orchestras. The cellist, shown with his Montagnana instrument, was soloist at Waco on Jan. 30 under Mr. Reiter's direction, in the Saint-Saëns concerto.

Heniot Levy Honored

The distinguished pianist-composer, Heniot Levy, was the guest of honor at the Cliff Dwellers when he played a program devoted entirely to his compositions with the assistance of instrumentalists and vocalists. His Concertine for Violin and Piano; songs—Psalm 13, Roses and Pearls, Evening, The Chase and Love Repentant; Passacaglia for violin and piano and Quintet for piano and strings not only showed the musicianship but the versatility of this creative artist. Composer and interpreters gave illuminating performances.

Insana and Trevisan Open New School

Recognizing the need for actual operatic experience for young American artists, Silvio Insana, composer, conductor and teacher and Vittorio Trevisan, opera basso-buffo and teacher, are combining in a grand opera school. Mr. Insana has conducted opera and ballet in Italy, with the Chicago Opera in Milwaukee and Cleveland and is the founder and musical director of the Chicago Concert and Opera Guild which gives several performances during the season. Mr. Trevisan has been a member of the Chicago Opera since 1911 and has sung throughout Europe and South America. He is also an authority on acting and stage deportment, having been stage director in many theatres in Italy, Austria and other European countries.

Demands of the Times May Affect Peoria Concerts

PEORIA, ILL.—According to Rev. J. I. Gerber of St. Francis Hospital, "The musical season 1941-42 here has been the most successful ever. It is my estimation that the 1942-43 season will not be as good. The many charitable demands today and the laudable urge to buy more defense bonds will no doubt be reflected in the box office, since this type of entertainment is considered a luxury.

"Audience preferences are away from German and Italian songs, excepting the most popular ones. With instrumental music the trend is not so noticeable. We never put on many concerts in any one year, but we have booked the Trapp Family singers for Oct. 4, 1942."

Leschetizky Association Growing

The first meeting of the Leschetizky Association of America, held on Feb. 8 at the New York studio of Mrs. Walter Golde, proved a reunion with affectionate reminiscences of the Professor.

New members include Mrs. Ossip Gabrilowitsch, Artur Schnabel, Alexander Brailowsky, Ernesto Berúmen, Jacob Weinberg, Paul Wittgenstein, Konrad Neuger, Harold Nason, Wager Swayne, Howard Wells, Isabelle Vengerova, Carola Spaeth Haushka and Adele Lewing. Associate memberships will be open to pupils of pupils.

Mrs. Golde was elected chairman of the organizing committee and Louis Sampson, secretary-treasurer. Applicants for membership are requested to give the dates of their study with Professor Leschetizky, and for associate membership, the name of the teacher and period of study.

The next general meeting for members will be held April 28 at the home of Mrs. Lewing, 320 East 57th Street, New York.

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Philadelphia: Toscanini Concludes Service—Bostonians Visit

Arturo Toscanini appeared for his third and last (this season) pair of concerts as conductor of the Philadelphia Orchestra, on Feb. 6 and 7, offering the Tchaikovsky Pathetique, the Ballade and Polonaise of Vieuxtemps, in which the violins did amazing work, and were called upon by the conductor to acknowledge the applause. The reading of the Berlioz scherzo Queen Mab, was a contrast to the powerful offering of Debussy's The Sea. Great enthusiasm was manifested and Toscanini recalled again and again.

For the orchestra's concerts of Feb. 13 and 14, Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, was the guest conductor, in a varied program: a free transcription by Gordon Jacob of a suite from the Fitzwilliam Virginal Book of William Byrd, three charming pieces; the Sibelius Symphony No. 5 given a fine reading; and Debussy's Petite Suite and Elgar's Enigma Variations. This program was repeated, except for the substitution of the Sibelius Swan of Tuonela for the Debussy Suite, for the third Concert For Youth, on Feb. 16, with Sir Ernest again conducting, and discussing the individual numbers.

Boston Symphony Visits

The Boston Symphony, Serge Koussevitzky conductor, made its annual visit to Philadelphia under the auspices of the Philadelphia Forum, William K. Huff, executive director, on Feb. 11. The program held the Beethoven Pastoral and the Tchaikovsky Pathetique, to each of which Koussevitzky gave interpretations which will be long remembered.

The Forum also brought Martha Graham and her company. They gave three dances. The Penitent was a gloomy offering, but well done, as are all Miss Graham's dances. It was danced by Erick Hawkins, Merce Cunningham, and Martha Graham. The second presentation, the most delightful, and perhaps the best done, Letter to the World, offered Jean Erdman dancing and speaking the parts from the poems of Emily Dickenson which were interpreted. It was a charming performance and enlisted Martha Graham, Erick Hawkins, Jane Dudley, Merce Cunningham, Sophie Maslow, Ethel Butler, Nina Fonaroff and Marjorie Mazia as soloists with others in groups. The final dance, Punch and the Judy, a fantastic and humorous dance was finely worked out. Miss Graham and Mr. Hawkins had the title parts, with Misses Erdman, Dudley, Butler, Fonaroff, and Lack, and Messrs. Cunningham, Liebich Zellmer and Campbell. Louis Horst was the musical director.

Heifetz in Feldman Series

Jascha Heifetz, perfectionist of the violin, was presented by Emma Feldman, in the Philadelphia All Star Concert Series, on Feb. 5. His program included the Mozart Sonata No. 8, the Bruch Scotch Fantasy, the Saint-Saëns Sonata No. 1, and a group of five short works, three of which were Mr. Heifetz' own transcriptions — namely the Haydn Adagio and Presto, Prokofieff's Masks; and the Mendelssohn Scherzo from Midsummer Night's Dream. A Tchaikovsky Valse and Chant de Roxane by Szymanowski completed the group. Numerous encores were added. Heifetz as always, astounded by his superb musicianship and colossal technic. He had the invaluable assistance of Emanuel Bay at the piano.

M. M. C.

ADOLPH BALLER

pianist, who is appearing this season with Yehudi Menuhin, was honored at the recent concert of Mr. Menuhin when the violinist played Mr. Baller's Cadenza for the Paganini Concerto. Mr. Baller played works of Bach and Moussorgsky and two excerpts from his own Piano Suite over WQXR on Feb. 7.

New Hebrew Service to Have Premiere by Zion Group

A complete Friday evening service, by Max Helfman, choral director of numerous groups in New York, will have its world premiere on March 29 in Carnegie Hall as part of the Hebraica program, the annual Jewish Arts Festival of the Long Island Zionist Region. Entitled Shabbat Kodesh, it is a cantata of 13 choral and solo numbers embodying the Jewish prayer themes. A chorus of 80 with Mari Barova, contralto, formerly of the Chicago Opera, and Abraham Shapiro, tenor, cantor of Congregation B'nai Abraham, of Newark, will sing the work under the composer's direction. Benjamin Zemach and his dance group will assist. Mishel Piastro, concertmaster of the New York Philharmonic, Ludwig Gruenbaum, pianist and Herman Schwarz, European organist, will participate.

STEPHAN HERO

soloist with the Dayton Symphony Orchestra later this season.

McArthur Named Director of Columbia Music Festival

Edwin McArthur, American conductor, has been appointed musical director of the Columbia, S. C., Music Festival Association. On Feb. 23 he conducts the Southern Symphony Orchestra with Richard Crooks as soloist. He also will conduct the Columbia Choral Society of 150 mixed voices; the Columbia Children's Chorus of 250 school children and the South Carolina State-wide College Chorus of 200 voices and act as general advisor to the faculty of the orchestral school maintained by the festival association. Nine concerts will be given, six in Columbia, concluding with programs on March 27 and 28 with Lauritz Melchoir as soloist. Rossini's Stabat Mater will be sung with Agnes Davis, Anna Kaskas, Ernest McChesney and Lansing Hatfield as soloists.

Mr. McArthur has been named 1941's outstanding young man in music by Future, official magazine of the U. S. Junior Chamber of Commerce.

Borovsky and Swarthout in S. Hurok Series

Alexander Borovsky, not heard in a solo recital in New York, since March, returns to Carnegie Hall on Feb. 20. S. Hurok, presenting the pianist, will also sponsor the appearance of Gladys Swarthout, Metropolitan Opera contralto, on Feb. 23, this being the fifth event on the Hurok Carnegie Hall Pops series.

Mr. Borovsky's program will consist of works by Bach, Brahms, Liadoff and Liszt; Ronde des Fanthomes by Liapounoff, and scherzo in A minor by Prokofieff which will be performed for the first time in New York. Miss Swarthout also will feature two New York premieres, the Ave Maria from Deems Taylor's new opera Ramuntcho and The Linden Tree by Charles Griffes.

Margaret Sittig Appears in New York and South

Margaret Sittig, violinist, gave a recital at the New York residence of Mrs. Andrew Carnegie on Jan 20, accompanied at the piano by Fred V. Sittig. At the end of January, Miss Sittig and Mr. Sittig left for their annual series of concerts in Florida. Enroute to the South, they gave programs at the air bases at Camp Gordon, Augusta, Ga.; Cochran Field, Macon, Ga., and Turner Field, Albany, Ga.

Thelma Brant Soloist

Thelma Brant, soprano, who holds a scholarship at the Chatham Square Music School, and formerly studied with the late Riccardo Dellera, was soloist with the Metropolitan Symphony on Feb. 4 in arias from Cavalleria Rusticana and Aida.

THE DANCE: Symposium Discloses Opposition To Dancers' Use of Concert Works

PUNCH AND THE JUDY.

A scene from Martha Graham's latest dance production which was given at the Guild Theatre on Feb. 9. It will be repeated at the same theatre on March 2.

By ROSALYN KROKOVER

In the December 1 issue of the Musical Courier the dance department dwelt on some length upon the recent trend of using absolute music for dances. To arrive at a better perspective, and to give representatives of the dance, musical, and critical world a chance to present their views on the topic, the following question was sent to a qualified group:

> Do you approve of the present trend in the dance that utilizes music in the concert repertoire, music composed without choreographic requirements in mind, as a basis for choreography?

It is interesting to note that the great majority of those who answered did not approve. Following are the various viewpoints:

MONNA MONTES—Prima Ballerina, Metropolitan Opera Co.

I do not approve of utilizing music from the concert repertoire; however I do believe that because of the lack of inspiring music written by modern composers for the ballet, we find ourselves obliged to turn to the symphonic concert repertoire for what one may call the sustaining inspiration to carry on, until a new Daphnis and Chloe or Sacre will be composed.

IVA KITCHELL—Dancer

In my opinion it is best, whenever possible, to have the music composed especially for the dance. Frequently certain music inspires the dancer and if the choreographic arrangement just happens to jell with the music, even if the music is from the concert repertoire, I cannot object. There will always be musicians who hate to think of Beethoven's Seventh Symphony being used for the dance, and there will also be a large public who find it artistically satisfying. Who have the right to say?

FRANZ ALLERS—Conductor for Ballet Russe de Monte Carlo

I do not believe that anybody could approve, unconditionally, of all choreographic works which were created in connection with the music of the concert repertoire but it would be rather shortsighted to condemn all of them. Creations like Fokine's Scheherazade and Sylphides, or Massine's Capriccio Espagnol, have taken and held their places among the masterworks of ballet and none of these have had music written for the occasion. One cannot even say that Scheherazade follows the composer's program, as does Massine's production of the Berlioz Fantastique Symphony; the story of the ballet has nothing to do with Rimsky-Korsakoff's ballad of Sinbad the Sailor, Feast of Bagdad, etc. But there is no question that many of the Symphonic Ballets lay themselves open to argument, not only by the most orthodox "absolute" musician, but chiefly because they force upon the spectators an esthetic impression contrary to the previous mental image. This argument does not always outweigh the fact that quite a few creations in this category hold their own, especially in the works devoted to absolute dance and group-movements.

The question could be argued endlessly, but one thing is beyond discussion: the ideal form of Ballet is the one in which musician and choreographer work together, thus trying to solve all problems of esthetics, style and form. Not every Ballet thus created need be a new Daphnis, as not every new Symphony is an Eroica, but there is no better chance for creation of new masterworks.

HAROLD C. SCHONBERG—Former associate editor for The American Music Lover, now serving in our armed forces.

The dance should be a creative fusion of music and choreography, when absolute music is used there is no longer an ideal synthesis. If only for the reason that the music will present different associations there will be a psychological mixup in the mind of the onlooker. And that is a point most choreographers fail to take into consideration. No sensitive music lover can look with equanimity upon the procedure of maltreating a great piece of music, which is too big, too universal, to be dogmatically assigned a specific interpretation. There are only two possible reasons for the trend. One is the poor taste of certain choreographers. The other—which is perhaps an excuse in this most commercial of worlds—would involve certain factors which the choreographer cannot avoid, such as lack of money to commission new music, or opposition from the front office, which is notoriously unprogressive. Certainly there is no lack of talent, for there are enough fine composers in this country who would be only too happy to be given the chance to write music for the ballet.

MARION BAUER—Composer, author, lecturer and teacher

If we really expect to make an art of dancing, and I believe everyone has that in view, the dance must be created with the music. I am very much opposed to using music that has been written for other purposes, and trying to create a dance mood to it.

There are a few exceptions, I am willing to admit, like things that are not well known as concert pieces, or else a piece that has a decided program, in which case the program should be reproduced and not an extraneous subject.

My chief argument is against the dancers who take a well known piano piece, say, like Debussy's Engulfed Cathedral, and I object to having the work programmed under a false title with the name of Debussy attached. This has happened many times, and I must say that it does annoy me.

The ideal thing is for the dancer, or choreographer and composer, to work together. In that way a real art can be produced.

(*Please turn to opposite page*)

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MILES KASTENDIECK—Music critic—Brooklyn Eagle

Only the exceptional choreographer can use concert music for the dance for only he can overcome the pitfalls encountered in ready-made music. Therefore a serious trend in this direction will inevitably reach a dead-end. When Massine took over symphonic music as a basis for choreography, he only extended a well-established practice that recognized that ballet can be written for existing music. The success of his symphonic ballets, however, has not been uniform. Only Rouge et Noir to the music of the Shostakovitch First Symphony and Choreartium to the music of Brahms' Fourth Symphony, might be considered completely successful. When he imposed a programmatic conception on Beethoven's Seventh Symphony or Schubert's Seventh Symphony, he went astray. Thus the choreographer voluntarily imposes restrictions on himself when resorting to the concert repertoire. If he wants freedom for the expressions of his ideas he will of necessity turn to contemporary composers.

Every lover of the dance will decry any trend which might stifle the creation of original music specifically designed for ballet performance. However, works like Aaron Copland's Billy the Kid, Henry Brant's The Great American Goof and Virgil Thomson's Filling Station amply testify that the creative faculty for ballet music is not only very much alive but definitely stimulating. The complementary factors of music and choreography make for complete unity in such works. It remains only for American composers to invent where necessity commissions. Should they follow the precedent set down by these men the utilization of music from the established concert repertoire will cease to be any threat. It remains for choreographers to get together with composers.

ATTY van den BERG—Dancer

I believe that any attempt to translate the great symphonic works like those of Beethoven and Brahms, into movement is vain. The music, with its limitless dimensions, creates in the mind of those people who appreciate it, visions, that, when translated into the unavoidable limitations of dance-movements, are bound to become disillusions. There are fine works of music that blend beautifully for the imaginative recreation of a choreographer or dancer, but such music was generally created in the mood of a dance-movement.

There is no doubt that the most ideal results in the dance field are achieved through the close collaboration of composer and choreographer.

RICCARDO MARTIN—Tenor and composer

I am strongly opposed to the present trend, in using absolute music for the ballet, on the ground that it serves no useful purpose. In fact, it seems to me to render a distinct disservice both to the cause of music — originally conceived without any idea of choreography—as well as to the dance itself. To accept the thesis proposed in your question would indicate a poverty of idea on the part of the librettists, and a lack of musical invention on the part of composers, which I should be loath to admit exists. If the great masters of the early and many of the later days had wished their music to be used for choreographic purposes they would have composed ballets. Many of them did.

After the sample of what Wagner did in this form in the last scene in the Meistersinger, as well as in Parsifal and Tannhäuser, I cannot but feel that it is a destined loss to the musical world that that illuminating genius did not see fit to write at least one work—however short—in the ballet form.

I am convinced that the ballet is destined eventually to supplant opera as the visual musical art form of the future. You cannot go on indefinitely feeding the public a pabulum of Rigoletto, Traviata, Trovatore, Aida, Faust, Carmen, etc., to mention only a few: however great these time harassed works are, the public is seeking something new. Unless a new Verdi, Wagner, Bizet, Ravel, Debussy, or even a new Puccini, can arise to satisfy the growing need of novelty, opera will yield its present place to ballet.

Dancing was one of the most primitive of art forms. I do not need to remind your readers that the word orchestra is derived from the Greek orcheomai, meaning to dance. The dance is just as strong and vigorous as it was thousands of years ago. Modern ballet is quite capable of standing on its own legs. Give it a story and the proper investiture of its own music and choreography.

FRITZ MAHLER—Conductor

It seems to me that there can be no blanket rule concerning the use of the concert repertoire for choreographic purposes. However there is a possibility of drawing a line between the use of so called absolute music and programmatic music. To appreciate the major symphonies one must listen with a maximum of concentration. An added dance interpretation serves only as a distraction rather than a fulfillment of such music.

On the other hand programmatic music —music that intentionally suggests a story—lends itself very beautifully to the dance. The choreographer is given an insight into the conception of the composer and a synthesis of music and dance is possible. Since this kind of music has no epic qualities, it blends with the dance but never dominates it. Massine's Symphony Phantastique by Berlioz and Fokine's Bluebeard by Offenbach are among the best examples for the use of programmatic music.

However the best solution seems to be to commission special music for the ballet, since composer and choreographer are working toward the same goal the result is a production in which the component parts blend into a unified whole. There is no question that the present day ballet can give as great an impetus to the young composers of today as Diaghileff gave to Stravinsky and Ravel. Such compositions as Aaron Copland's Billy the Kid and Hindemith's St. Francis are excellent examples of what is being done today in the field of music for dance.

WALTER TERRY—Dance critic—N. Y. Herald Tribune

The collaboration of choreographer, composer, librettist and designer usually makes for the best results in ballet production. This is logical. There are no unwanted measures of music to harry the choregrapher, the libretto takes into account the need for frequent dance action and the costumes and decor are designed to enhance the quality of movement the choreographer plans to use. Collaboration is certainly the ideal method for any dance production. But there are exceptions. A choreographer may receive his creative stimulus from any source: from an idea, from a story, from music and from almost any other source that you can name. If a Beethoven symphony serves as his stimulus there is no earthly reason why he should not build his dance piece from that base. The success of the resultant creation would depend upon his own inventiveness, upon his own taste. A novel can be translated into a drama or a motion picture. If the translation from one medium to another has been well done, the majority of people will welcome the new artistic effort. A few will say, "But the book was much better." Similar reactions invariably greet the symphonic ballet. But just because a certain group preferred Shostakovitch's First Symphony in its original form, did not deny the rest of us enjoyment of Leonide Massine's Rouge et Noir a beautifully constructed, imaginative and exciting ballet. One of the most popular and, in my opinion, one of the greatest contemporary ballets is Antony Tudor's Jardin aux Lilas to the Chausson Poeme. In this instance, the choreographer availed himself of already written music, and the result is proof enough that active collaboration between choreographer and composer is not essential. I still say that collaboration of artists is the best method for ballet building, but I also insist that there are exceptions to this rule and that the exceptions have presented us with many matchless creations of dance art.

TASHAMIRA—Dancer

The dance is creative as well as interpretative and must not be fashioned as a choreographic expression of another art. Music should be no mere accompaniment but an integral part of the dance. Rhythmical compositions are suitable for a certain form of dances, but symphonies, which are complete in themselves, can hardly be used for ballets successfully. Short-comings are unavoidable. Experience has shown that ballets with music specially composed, in collaboration with the choreographer, were the most worthy and lasting.

Jessica Dragonette Returns East for New Engagements

Jessica Dragonette, concert and radio soprano, has returned to the East to fulfill engagements in Morristown, N. J. and York, Penna. On her tour, Miss Dragonette recently was heard in Lawton, Ada, Okmulgee, Shawnee, Ardmore, Altus, Chickasha, El Reno, Clinton, Bartlesville, Miami, Sapupla, Tulsa and Oklahoma City, Okla. Miss Dragonette continued her regular Saturday night broadcasts over CBS during her tour and was heard from KOMA, KCUL and other cities on the transcontinental network. On Feb. 14, the soprano, sang at Will Rogers Field, Oklahoma City, in a program for the soldiers.

Photo by Ben Pinchot

JESSICA DRAGONETTE

Dance Review

Maria-Theresa and the Heliconiades

Maria-Theresa and the Heliconiades, a group of nine young Greek dancers, appeared in Carnegie Hall on Jan. 31. Maria-Theresa was one of the six Isadora Duncan Isadorables, and this performance was the celebration of 35 years of devotion to the classic dance. The program consisted of Mazurkas, Waltzes, Nocturnes, Marche Funebre, Polonaise in A flat and a Prelude, all by Chopin; three of Dvorak's Slavonic Dances and Tchaikovsky's Marche Slav. The dances were, for the most part, interesting and the Slavonic dances, in which the dancers attached gay colored skirts to their tunics, were particularly delightful.

In response to the applause of the large audience, Maria-Theresa danced the Brahms Waltz, in the Duncan tradition, with the group seated on the side of the stage. Otto Herz was the accompanist.

Dance News

When the Season of Ballet opens a two week engagement at the Metropolitan Opera House on April 6, it will mark the first time that two major ballet companies have ever shared such a season.

The two companies, Ballet Russe de Monte Carlo and Ballet Theatre, are now

(*Please turn to page 27*)

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New York February 20, 1942 No. 3049

Multiple Anniversaries

April 13, 1942, will be the two hundredth anniversary of the first performance of Handel's Messiah. Feb. 24, 1942, was the centennial of the birth of Arrigo Boito. On March 25, 1942, Arturo Toscanini will be seventy-five years old.

These anniversaries are in no way connected. But it cannot be unprofitable to give them a moment's consideration. We are not unlikely to forget that the great conductor will soon have rounded out three quarters of a century. Streamlined publicity methods will see to that, though we will wager that the illustrious birthday child would much rather people did. Nor will the historically and chronologically minded permit us to overlook the Messiah. With Boito it is different. Probably out of a hundred average persons not more than one will have remembered that this February date was his centenary. A generation or more back few people would have suspected that he was eventually to cut such a small figure in music and so decline in importance.

●

Yet seen in a proper perspective Boito played a significant part in the cultural and even in the political life of Italy. In the rest of the world he is remembered, at this period of his centennial, as the composer of one opera and the librettist of two others. The opera, of course, is Mefistofele, the librettos those of Verdi's Otello and Falstaff. Fifty years ago Mefistofele seemed a much bigger and more significant thing than it does today, when most of it has worn thin or else assumed the likeness of old-fashioned melodramatic claptrap. But when the youthful and ambitious Boito undertook to bring a respectable portion of the first and second parts of Goethe's Faust within the limits of a single opera it appeared to be the enterprise of a giant. It must be remembered that when the first version of Mefistofele was brought out, Italy was still in a fairly backward musical state. Verdi still had Aida and the Requiem ahead of him, let alone Otello and Falstaff. Wagner played no part at all in the artistic life of the peninsula, while the veritists, to say nothing of what we now call the modernists, were either unborn or else veiled in the mists of a distant future. It is hard for us of today to grasp how the music of Mefistofele—so much of it old fashioned, blatant, or circusy to our taste—must have seemed exciting, adventurous, path-breaking. Yet it did and many thought they saw in the composer a great innovator and a revolutionary artistic force. Hence they long expected wonders of Nerone, an opera on which he worked for years but withheld till it became a vigorous legend. When in our own day it was posthumously produced one appreciated the reasons for Boito's reluctance to expose it to the light. If he lives on at all as a creative musician it will only be on the strength of a few pages of Mefistofele, especially the prologue in heaven—and even this strikes us as a good deal less important than it used to seem.

Perhaps the most important single factor in Boito's life was his friendship with Verdi. Boito had written many opera texts before he condensed Shakespeare into the inimitable books he furnished Verdi for his last two operas. Besides the librettos for his own Mefistofele and Nerone he had the poet for his comrade, the conductor-composer Franco Faccio, and for others, including Amilcare Ponchielli, whose Gioconda was a setting of a Victor Hugo adaptation made by Boito under the name of Tobio Gorria. But none of these compares with Otello and Falstaff from even a textual standpoint. Thanks to Verdi's music these two will far outlive the operatic scores of Boito's own creation. For that matter, the impact of Boito's artistic idealism and scholarship left a deeper mark on modern Italian culture than any music of his composing. His enthusiasm and devoted efforts sowed the seeds of Wagner's popularity in Italy, while for Bach and Beethoven he labored among his countrymen as few before him.

Like Verdi, he was a great patriot. An inspired follower of Garibaldi, he labored for the unification and triumph of Italy through its liberation from a foreign yoke, not through its enslavement on the bestial contemporary model. Today musicians like Boito, Verdi, Faccio have at least one world famous and heroic Italian counterpart. His name is Arturo Toscanini.

●

Toscanini stands on the threshold of seventy-five. It seems as if these great Italian masters—poets, painters, musicians—are never so wonderful as in their old age. Verdi was eighty when he wrote Falstaff. Some people had thought him written out fully thirty years earlier! Probably none of those who heard Toscanini's American début in the Metropolitan Opera House in 1908 even suspected, much as they have admired his great gifts, that he would have become thirty years later the mighty international figure he is and the force for moral grandeur and beauty that he embodies for us. Not a question but that he is today the most famous conductor in the world. We have had other great orchestral leaders—Seidl, Thomas, Nikisch, Mottl, Mahler, to mention only a few. But none of them, whatever their artistic eminence, represented to their contemporaries just that shining symbol of the loftiest humanity which Toscanini incarnates for us. That he should be living and actively working in this black period of history is one of the fairest auguries of the ultimate triumph of what is best in mankind.

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When the usual routine Christmas performances of Messiah were ground out last December some of those who realized that the bicentenary of the work lay just around the corner felt moved to wonder if anything would be done about it. Certainly, something should be. For Handel's oratorio is, so to speak, the spiritual anthem of the Anglo-Saxon race. It never means to other people just what it does to Englishmen and Americans. No other nations feel its message so keenly or respond so susceptibly to its vibrations. No others have to the same extent its traditions and its style. No others sing it so authentically out of the heart and the spirit. And only when it is sung in English does it yield up the full measure of its grandeur.

Cartoon by Edgar Allen, Jr.

"Who's been using my rosin for chewing gum?"

For some reason Messiah has come to be accepted unquestioningly among us as a Christmas ritual—this though Handel himself first produced it in April. Some among us would as soon consider the work suitable to another season of the year as they would regard plumming an appropriate dish for the Fourth of July. Possibly that superstition will stand in the way of a real memorial performance this spring. No doubt much will be written and talked about the masterpiece. What one would prefer to reams of scholarly eloquence or sentimental appreciation would be a few fine performances—freshly studied performances, purified of dusty traditions, filled with a newly consecrating enthusiasm and spirit, undefaced by absurd cuts. What is one to say of a Messiah in which such a number as The Trumpet Shall Sound is left out? Yet that is the kind of Messiah New York heard in Carnegie Hall last December. There have been performances here of Bach's B minor Mass and of the St. Matthew and St. John Passions without deletions or abridgements. Nobody perished of them nor is there reason to believe that people would fare any worse if Messiah were served them in all the magnificence of its bulk. About fifteen years ago a local conductor announced a "complete" presentation of the oratorio. All he did was to restore the fugue in the overture (which incredible omission had been carried out for years without protests from any quarter) and one or two arias and recitatives. This bicentenary offers a chance to brush the cobwebs from the mighty work, to restore it from the ground up with the very best interpreters obtainable (good oratorio singers, alas, have become as rare as good opera singers), to make such changes in the instrumental complement as will make it possible to approximate to the greatest practical extent the orchestra of 1742, and, last but certainly not least, to enable us to hear every note of Handel's score. If some faint-hearted persons fear the exertion of it all why not do it with a lengthy rest period, as in the case of the Bach Mass? But give us for this two hundredth birthday year a genuinely restudied Messiah and give it to us in its unmitigated integrity.

H. F. P

VARIATIONS

By Leonard Liebling

Your editor has turned touring reporter after some lecturing that took him South and finally landed him here at Miami Beach, where he is safe from New York concerts and operas.

However, his heart remains true to the metropolis, for even his new appointment to the faculty of the University of Miami, at Coral Gables, shall not deter him from returning North after duties and vacationing here are ended. With suspicious eagerness he grabs the New York newspapers that are flown to Miami daily and devours every word of the doings at Town Hall, Carnegie and the Metropolitan.

It is something of a wrench to miss the February recitals up there, of Brailowsky, Szigeti, Landowska, Heifetz, and all the orchestral and operatic performances. There is synthetic listening here though, for the radio brings the Saturday Metropolitan and the Sunday Philharmonic quite as clearly as if one were sitting at home in New York.

* * *

On the way South there was a stop at Daytona Beach and a visit with its active and attractive Musical Courier correspondent, Inez E. Groesbeck, who is also the generalissima of the local Palmetto Friday Musicale. She reports that musical interest has developed astonishingly at Daytona during the past few years. The Palmetto Musicale concerts are well patronized and many prominent visiting artists give independent recitals. On February 13, the club featured Sylvia Haimowitz, winner of the 1941 pianistic award in the Young Artists' Contest at the Los Angeles Biennial of the N. F. M. C. On February 27, the Palmetto audience is to hear a group from Stetson University under the direction of Professor Giffin.

* * *

Regretfully my arrival at Miami Beach came late in the evening just after Robert and Gaby Casadesus had finished their recital of solo and ensemble piano numbers. From all sides I hear that it was a red-letter event hereabouts. One attendant (a highly competent judge) tells me that the playing has not been equalled since the appearance of the Lhevinnes with the Miami Orchestra under the late Arnold Volpe.

His widow, Marie Volpe, is an active force in Florida musical life. She manages concerts, is an executive at the University of Miami, and has raised a substantial sum toward the fund for the erection of a concert auditorium in memory of her husband. Owing to war conditions the project will be delayed, but trust energetic Mrs. Volpe to see to its ultimate realization.

The same may be said about Bertha Foster and her great dream of the National Musicians' Club to be located here. As the Musical Courier has several times informed its readers, the undertaking aims to establish not only a center for vacationing musicians but also a permanent home for those who have retired. The modest annual dues are $5. A generous patron has donated a large tract of picturesquely situated ground for the buildings and the approved architectural plans are in existence. Memberships have come in encouragingly but many more are necessary in order to finance successfully. In spite of wartime demands, musicians should help to further the contemplated club. Miss Foster and a representative committee give their time without pay and offer their every assurance that the club will come to life. All moneys received are placed in escrow with a bank. Miss Foster is head of the Conservatory at the University of Miami, Coral Gables, and can be reached there with membership dues, and for further information.

* * *

The Mana-Zucca Music Club flourishes abidingly. I was present at its 361st program on February 3, given by Marguerite Kozenn, soprano, and Julius Chajes, pianist. The audience filled the large concert hall at the Mana-Zucca home on Biscayne Bay. Norma Terriss, singer and mimic, was one of the guests of honor, and improvised some of her famed impersonations. Incidentally she confided to me that her one dominant ambition is to be in grand opera and she is studying unceasingly toward that end. No less diligent is Mana-Zucca, now the proud composer of over 1,000 published works.

The number that interested me most, and sung impressively by Mme. Kozenn, was Ballade of the King's Son, by Kalomiris, best known of modern Greek composers. It is stirring music convincingly characterized. The piano part has so much body and variety that I suggested its orchestral possibilities to Mme. Kozenn. "The song has already been orchestrated by the composer himself", she said, "and I am the lucky possessor of the original manuscript." Does Dimitri Mitropoulos know this?"

* * *

Last week on the anniversary of Arnold Volpe's death, the leading local radio station broadcast a memorial program, with appropriate talk and music. Volpe was the founder of the University of Miami symphony orchestra, now conducted by John Bitter. Its personnel consists of University students supplemented by a few professionals for "first" instruments.

Ruggiero Ricci was the soloist with the orchestra on February 9, playing the Mendelssohn Concerto. Recently married, the erstwhile prodigy, now twenty-one, is here with his bride of a little over a week.

Ricci whispers that he is "in training, in order to challenge Heifetz some day soon—however, not as a violinist, but as a ping-pong player. Heifetz has a freak service practically unbeatable but I think I have perfected an effective return. I am working hard under the direction of my trainer-coach, the son of Louis Persinger, former captain of the Columbia University tennis team."

* * *

Maurice Maeterlinck has leased a home at Palm Beach where he will write a new book this Winter. The local paper refers to him as "Count" Maeterlinck. It is enough for him to be an aristocrat of the pen, and enough title to be the author of Pelleas and Melisande.

* * *

Coming back to the subject of violinists, Anatol Kaminsky gave a recital at Hollywood, Fla., February 8, and Yehudi Menuhin is to do one at Miami Beach on February 24 for the benefit of the Russian War Relief. (Trinity Note: Ricci, Kaminsky and Menuhin are pupils of Louis Persinger.)

* * *

No end of attractions here for music lovers. There was a Pagliacci performance on February 14 (with Arturo di Filippi, Canio; Conrad Mayo, Tonio; Marguerite Michaud, Nedda; Walter Witko, conductor) and the Ballet Russe comes early in March. By the way, the Pagliacci was done by the Miami Opera Guild (started by de Filippi two years ago) which is a civic organization aided through funds appropriated by the City Commissioners. (Mayor LaGuardia and the New York municipal money-spenders, please take notice!)

* * *

Harold Bauer is another visiting celebrity, conducting master classes at the University of Miami. (His wife is here too, the former Wynne Pyle, a fine pianist in her own right.) The University staff also includes composer Carl Ruggles, giving his fourth annual seminar on modern music.

The Miami papers report that there is zero temperature in New York, while Mr. Fahrenheit favors us this morning with 70 degrees both for air and ocean bathing. Nothing gives the Miami papers greater pleasure than to bulletin such news.

* * *

Kingfish are running, but to land one requires more technic than to do octaves in Horowitz's tempi. I landed a 13-pound beauty a couple of hours ago, but my octaves still are—well, you finish it.

* * *

Henry Gregor, Miami composer and pianist, gave a lecture recently on The Possibilities of Opera in America. They seem not at all bad when a Fortune Gallo can get rich with his San Carlo ensemble troupe, and then direct a Chicago Opera star season with a loss of only $20,000.

* * *

Horse-racing is one of the major attractions in Miami at the lovely, Hialeah course, palm-fringed and centered with a lake and several hundred pink flamingos. Musical horses figure strongly in the running. Last week the programs had Rehearsal, Yellow Ballad, First Fiddle (who won) Notes (ran second) Prima Donna and—Big Talk! A race was won yesterday by French Horn.

* * *

In the Miami News of January 31, one could read that the evening before, Miss Mary Call had played Saint-Saens' F major Piano Concerto, "which has many passages for the piano."

* * *

From Ivor Newton, ace accompanist, and an ace war-worker in London, comes a January 4 letter of which this is an arresting part:

"Dear Variations:

"I am enclosing an amusing picture which appeared in a London newspaper the other day—Stalin asking Hitler to have his band play the 1812 Overture! As you know, that music was inspired by Napoleon's retreat from Moscow. . . . For my first social engagement in 1942, I had the pleasure of dining with my friend and neighbor Zelie de Lussan. War-time dinner-parties are rare events in London nowadays, and at the end of a most delicious meal, we all exclaimed 'What a perfectly wonderful dinner you have given us, Zelie.' Our hostess replied, 'I am glad you liked it, but I don't mind telling you that it took a great deal of doing. It was the result of much scheming and planning—for a whole week I have flirted with every tradesman in the district!'

"Zelie, looking extremely well, was so vivacious and witty, that it was difficult to believe a picture hanging on the walls of her drawing-room, dated 1892, depicting the actual fact that she had sung the role of Carmen at a Command Performance of the opera before Queen Victoria at Windsor Castle, fifty years ago.

"Since Zelie was born in Brooklyn, U. S. A. and was a member of the Metropolitan Opera, I feel sure that many of her old friends in America will be interested to hear that she is still going strong."

"Would you mind playing '1812'?"

Friday, the thirteenth of February held no fears for Queena Mario for that day was chosen by the former Metropolitan Opera diva and active teacher to introduce her latest novel, Murder Meets Mephisto. Queena autographed copies of her mystery and for each one signed by her, the publishers donated a copy to the U. S. Navy Relief Society. Needless, to say many Navy representatives were among those present but Simon still couldn't find Mephisto. At a recent Red Cross rally, the first two copies sold brought $250 and $225 for this organization.

P.S.—If Queena keeps on, her literary output will probably duplicate the number of roles which she has in repertoire.

• • •

Guiomar Novaes, Brazilian pianist, who was soloist with the National Symphony Orchestra recently in Washington, D. C., was guest at a reception following the concert at which the Brazilian Ambassador and Mme. Martins were hosts. Simon's Washington correspondent gave up trying to chronicle those present but prominent among them were Mme. Novae's husband, Octavio Pinto and their daughter Anne Maria Pinto:

Also noted were: Truxton Beale, Mr. and Mrs. Paulo Sampaio, John Thatcher (curator of Dumbarton Oaks Museum), Dr. and Mrs. Hans Kindler, Brig. Gen. and Mrs. Edwin Watson, Mabel Boardman, Rear Admiral and Mrs. Emory S. Land, Mr. and Mrs. Walter Bruce Howe, the Peruvian Ambassador, Don Manuel Freyre y Santander; the Venezuelan Ambassador and Senora de Escalante, Ernesto Jean Guardia, the Minister of Sweden and Mme. Bostrom, the Minister of Portugal and Mme. Bianchi, the Minister of Nicaragua and Senora de DeBayle, the Guatemalan Minister and Senora de Recinos, the Minister of Switzerland and Mme. Bruggmann, the Minister of Luxemburg and Mme. La Gallais, Philippine Commissioner Joaquin Elizalde, Mme. de Heeren, Assistant Secretary of State and Mrs. Adolf Berle, Senator and Mrs. Millard Tydings, the Swedish Counselor and Mme. Wennerberg, Herbert Feis, the French Ambassador Henry-Haye, Mr. and Mrs. Eugene Meyer, Mrs. Patrick Hurley, Judge and Mrs. Clarence Norton Goodwin, the French Counselor Guillaume Georges-Picot, Representative and Mrs. Luther Johnson of Texas, the United States Minister to Latvia and Mrs. John Wiley, Mrs. Charles Boland, Baron and Baroness Baeyens.

Also the Swedish Counselor and Mme. Wistrand, First Secretary of the Argentine Embassy and Senora de Pardo, Justice and Mrs. Felix Frankfurter, Mrs. Carrere Barbour, Countess Szechenyi, Mrs. Ffoulke Dewey, Mr. and Mrs. C. Mathews Dick, Mr. and Mrs. Newbold Walmsley, Mrs. Kent Legare, Harriet and Mary Winslow.

• • •

Double features may mean one thing to movie addicts but not to Risë Stevens, mezzo-soprano of the Metropolitan. Her current tour was destined to take her back to Hollywood for her second MGM picture. After opening her tour in Toronto she was called back two nights later, following the premiere of The Chocolate Soldier, in which she stars, so that audiences again could compare her with her own screen personality.

• • •

If Beethoven's Moonlight Sonata was composed today it would appear on the Hit Parade, take it from Albert Spalding. The American violinist who is master of ceremonies on the Pause That Refreshes radio program declares that this work would outsell many of the Tin Pan Alley ditties, if written now because the "people are ready for the fine music which the movies and radio are doing in developing an appreciation for the best."

• • •

Maurice Eisenberg, noted cellist, apparently is seeking another kind of record. In a month's time, he has travelled more than 3,000 miles to fulfill engagements. From Albany, N. Y., where on Feb. 12 he appeared with the local symphony, Maurice made a hurried trip to Chicago to appear on the Music That Endures program over WGN, then set off for California to be heard with the Los Angeles Symphony. While there he will "rest" by lecturing at the University of California, concluding in time to return to New York for a Feb. 26 Town Hall recital. In addition to concertizing and commuting, he is director of the American Violoncello School, Milburn, N.J.

Photo by Larry Gordon

OLGA SAMAROFF PRESENTS LOUIS PERSINGER

with a set of ivory chess men as a surprise gift from 62 of his pupils following his concert on Jan. 27 at the Juilliard School of Music. Mr. Persinger gave an all-Mozart program commemorating the birthday of the composer.

DORIS DOE,

contralto of the Metropolitan Opera, in her New York apartment with Button and Button Junior, descendants of Chula and Louka, Siamese cat prize-winners. Following her Town Hall recital, Miss Doe was heard at the Republican Club dinner in Washington, D. C., as guest of Ohio Representative Frances P. Bolton.

I See That

Josephine Antoine, Metropolitan Opera coloratura soprano, gave a recital on Feb. 17 at Friendship House and the following day appeared at Town Hall, New York, for the Red Cross.

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Beal Hober, soprano, will be heard on March 1 in Chicago with the Svithoid Singing Group.

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Jose Yves Limantour conducts three concerts in March in Mexico City before returning to the United States.

• • •

Allan Jones, tenor, has completed a new Paramount picture in which he sings two new songs. He is making personal appearances in behalf of the defense bonds campaign.

• • •

Following his New York recital on Feb. 14, Egon Petri, Dutch pianist, was heard on Feb. 16 in Newark on the Griffith Master Piano Series. He recently appeared at the Aberdeen Proving Grounds with a USO camp group.

• • •

Dennis Morgan is scheduled to make The Desert Song for Warner Bros. He appears with Bette Davis in In This Our Life.

• • •

Zlatko Balokovic, violinist, has been named chairman of the Jugoslav-American Group by the Treasury Department and is taking an active part in the selling of defense bonds.

• • •

Ossy Renardy was interview on Feb. 1 by Ted Cott over WEAF in connection with the program featuring records made by Renardy.

• • •

Karin Branzell, Metropolitan Opera contralto, participated in a scholarship fund concert at Hunter College on Feb. 18.

• • •

Steven Kennedy is fulfilling a new sort of tour, according to WGN Concerts, his management. Since January 1, the American baritone has been giving a nightly concert—all at army camps in the East, or in army hospitals.

• • •

Proceeds from the March 1 Town Hall, New York, recital of Maria Kurenko, soprano, will go to the Russian War Relief Society.

• • •

Elizabeth Travis, pianist, was heard with Sigurd Rascher, saxophonist, recently by the Harvard Club, Boston. Miss Travis also gave a private recital while in that city.

• • •

Gladys Koven and Ignace Hilsberg, piano-duo under the management of Mary Bran, will give a program before the Friday Morning Breakfast Club in Los Angeles, Cal., March 13.

• • •

Nelson Sabin, American baritone, recently returned from a concert tour of the Middle Atlantic states. He also was heard on a CBS coast to coast broadcast, singing songs by Guion, H. T. Burleigh, Debussy and Brahms.

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Elliot Griffis' Suite for Trio was presented by the Henry Hadley Trio of Ralph Angell, pianist; Marjorie Fulton, violinist; and Frank Fenwick, cellist; over WNYC on Feb. 13.

• • •

Wanda Landowska presented Bach's Goldberg Variations in the original form for harpsichord with two keyboards at her Feb. 21 recital in Town Hall, New York. It was Landowska's first appearance here in 12 years.

• • •

Henri Deering, pianist and Mischa Elzon, violinist, gave a sonata recital on Feb. 27 of works by Faure, Hindemith, Brahms and Beethoven in Carnegie Chamber Music Hall.

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Ruth Lipscomb, pianist, graduate of the Juilliard School, and pupil of James Friskin, played works of Bach, Beethoven, Schumann, Albeniz, Debussy and Liszt in Carnegie Chamber Music Hall on Feb. 1.

• • •

Mrs. H. H. A. Beach's Canticle of the Sun was featured at the musical services at the Church of the Ascension, New York, on Feb. 1, when a program of her works was given. Agnes Davis, Lucius Metz, Benjamin de Loache, Mary Moore and Robert Sackrison were soloists.

• • •

The Savoy Opera Guild presented Cox and Box and Pirates of Penzance in their Gilbert and Sullivan repertory at the Cherry Lane Theatre, New York, on Feb. 12, 13, 14, 19, 20 and 21. In the casts were Bernard O'Brien, George L. Headley, Wells Clary, Virginia Blair, Ruth Giorloff, Diana Grey, Charles Kingsley and Seymour Penzner.

CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening; M—morning.

FRIDAY, FEB. 20
Camilla Wicks, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
Alexander Borovsky, pianist, Carnegie Hall (E)
Bella Reine, dance mime, Carnegie Chamber Music Hall (E)

SATURDAY, FEB. 21
Philharmonic-Symphony Society, Carnegie Hall (M)
N. Y. Philo Celtic Society Concert, Carnegie Chamber Music Hall (E)
Wanda Landowska, harpsichordist, Town Hall (A)
Helen Teschner Tas, violinist, Town Hall (E)

SUNDAY, FEB. 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Winifred Watson, soprano, Town Hall (A)
New Friends of Music (Budapest Quartet and Rose Bampton, soprano) Town Hall (5:30)
New York City-WPA Orchestra, Carnegie Hall (E)
Karola Muller, violinist, Town Hall (E)
John Pappadulis, tenor, and Eleanor Walter, soprano, Carnegie Chamber Music Hall (E)

MONDAY, FEB. 23
Philharmonic-Symphony Society of New York-Young People's Concert, Town Hall (A)
Gladys Swarthout, mezzo-soprano, Carnegie Hall (E)
Alexander Suwalsky, violinist, Town Hall (E)

TUESDAY, FEB. 24
Philadelphia Orchestra, Carnegie Hall (E)
Astrid Fjelde, soprano, and Alice Blengsli, pianist, Barbizon Recital Hall (E)

WEDNESDAY, FEB. 25
Joseph Szigeti, violinist, Carnegie Hall (E)
Robert Goldsand, pianist, Town Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Music Hall (E)

THURSDAY, FEB. 26
Philharmonic-Symphony Society, Carnegie Hall (E)
Maurice Eisenberg, cellist, Town Hall (E)
Sarah Gorby, soprano, Carnegie Chamber Music Hall (E)

FRIDAY, FEB. 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Dr. Jerome Gross, violinist, Town Hall (E)
Dance Recital Benefit Russian War Relief, Carnegie Hall (E)
Henri Deering, pianist and Mischa Elzon, violinist, Carnegie Chamber Music Hall (E)

SATURDAY, FEB. 28
National Orchestral Association, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Marianne Lorraine—"The Voice of Freedom," Town Hall (E)

SUNDAY, MARCH 1
Philharmonic-Symphony Society, Carnegie Hall (A)
Maria Kurenko, soprano, Town Hall (A)
New Friends of Music (George Szell, conductor, Frances Blaisdell, flutist, Carlos Salzedo, harpist) Town Hall (5:30)
New York City-WPA Orchestra, Carnegie Hall (E)
Henri Mondi, baritone, Town Hall (E)
Esther Jacobson, soprano, Carnegie Chamber Music Hall (E)

MONDAY, MARCH 2
Henri Temianka, violinist, Town Hall (E)

TUESDAY, MARCH 3
Anna Antoniades, pianist, Carnegie Hall (E)
Sonja Gurewich, pianist, Barbizon Recital Hall (E)

WEDNESDAY, MARCH 4
Jascha Heifetz, violinist, Carnegie Hall (E)
Alice Eaton, pianist, Carnegie Chamber Music Hall (E)
Rene Le Roy, flutist, Marjorie Call Salzedo, harpist, Carlos Salzedo, harpist, Janos Scholz, cellist, Bernard Wagenaar, composer-pianist, and a Chamber Orchestra of 20 Musicians, Town Hall (E)

THURSDAY, MARCH 5
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, MARCH 6
Philharmonic-Symphony Society, Carnegie Hall (A)
John Moore, pianist, Town Hall (A)
Vladimir Horowitz, pianist, Carnegie Hall (E)
Fordham University Glee Club, Frederic Joslyn, conductor, Town Hall (E)
Bhupesh Guha and Sushila, Hindu dance recital, Carnegie Chamber Music Hall (E)

SATURDAY, MARCH 7
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Brian O'Mara, tenor, Town Hall (E)

SUNDAY, MARCH 8
Philharmonic-Symphony Society, Carnegie Hall (A)
Julius Schulman, violinist, Town Hall (A)
New Friends of Music, Fritz Stiedry, conductor, Town Hall (5:30)
New York City-WPA Orchestra, Carnegie Hall (5:30)
Bernardo Segall, pianist, Town Hall (E)

MONDAY, MARCH 9
Miklos Schwalb, pianist, Town Hall (E)
Dorothy Barret, dancer, Carnegie Chamber Music Hall (E)

TUESDAY, MARCH 10
Philadelphia Orchestra, Carnegie Hall (E)
Virginia Blair, soprano, Gordon Gifford, baritone, Barbizon Recital Hall (E)
Leota Lane, soprano, Dorothy Kendrick Percy, pianist, Steinway Hall (E)

WEDNESDAY, MARCH 11
Philharmonic-Symphony Society, Carnegie Hall (E)
Yvonne Druian, pianist, Town Hall (E)

THURSDAY, MARCH 12
Boston Symphony Orchestra, Carnegie Hall (E)

FRIDAY, MARCH 13
Philharmonic-Symphony Society, Carnegie Hall (A)
Oscar Levant, pianist, Carnegie Hall (E)
Norma Hozore, pianist, Town Hall (E)
Celia Saloman, pianist, Carnegie Chamber Music Hall (E)

SATURDAY, MARCH 14
Boston Symphony Orchestra, Carnegie Hall (A)
Blair McClosky, baritone, Town Hall (A)
College of St. Elizabeth Glee Club, Frederic Joslyn, conductor, Town Hall (E)
New York Schools of Music, Carnegie Hall (E)
Paula Crystal, soprano, Carnegie Chamber Music Hall (E)

SUNDAY, MARCH 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Florence Hartley, soprano, Town Hall (A)
New Friends of Music, Fritz Stiedry, conductor, Joseph Szigeti, violinist, Town Hall (5:30)
New York City-WPA Orchestra, Carnegie Hall (5:30)
Audrey Pankey, baritone, Town Hall (E)
Alexander Brailowsky, pianist, Carnegie Hall (E)
Jerome Sacks, baritone, Gula Keagy, contralto, Carnegie Chamber Music Hall (E)

MONDAY, MARCH 16
Adolf Busch and His Chamber Music Players, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)
Robert Stuart, tenor, Carnegie Chamber Music Hall (E)

TUESDAY, MARCH 17
Yara Bernette, pianist, Town Hall (E)
Dorothy Hartigan, mezzo-soprano, Barbizon Recital Hall (E)

WEDNESDAY, MARCH 18
Lawrence Tibbett, baritone, Town Hall (E)
Helen Wakefield, pianist, Carnegie Chamber Music Hall (E)

THURSDAY, MARCH 19
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, MARCH 20
Philharmonic-Symphony Society, Carnegie Hall (A)
Irene Rosenberg, pianist, Town Hall (E)
National Youth Orchestra, Otto Klemperer, conductor, Carnegie Hall (E)
Piano recital by artist pupils of Carl Roeder, Carnegie Chamber Music Hall (E)

Sigma Alpha Iota Chapters Install and Present Programs

Suzanne Sten, mezzo-soprano, was initiated as a Chapter honorary member of Sigma Alpha Iota following her recent recital for the Thursday Musical Club in Minneapolis. Miss Sten accepted the invitation of Phi Chapter at the MacPhail School of Music and Drama, Minneapolis. Attending Miss Sten's initiation were Mrs. Fred N. Wilson, National Chaplain of the fraternity; Mrs. H. S. Godfrey, president of Thursday Musical and Mrs. Mildred Stephenson, president of Phi Chapter.

The Ann Arbor alumnae chapters of Mu Phi Epsilon and Sigma Alpha Iota presented a joint musicale at the Michigan League. Works of Handel, Beethoven, Mozart, Mahler and Milhaud were given by Mayme Worley, Ava Case and Helen Titus, pianists, all members of M. P. E., and Mrs. Hester Gehring, pianist, Hope Eddy, soprano, and Thelma Newell, violinist, members of S. A. I. Co-chairmen were Helen Snyder and Nora Crane Hunt, the latter one of Sigma Alpha Iota's founders. Serving as hostesses were Gertrude Thompson, Christine Siefert and Eileen Lay.

Helen Olin Roberts directs a chorus of seventy nurses at the St. Luke's Hospital, Denver, Colorado. On April 12 this organization plans to present Handel's Messiah. Mrs. Roberts is a member of S. A. I.

Mrs. Paul Bryan, Iota Province president, has written a setting of the Twenty-third Psalm which was recently sung by a Miami (Fla.) choral group under the direction of Bertha Foster, dean of the music department, University of Miami, and a Chapter honorary member of S. A. I. Mrs. Bryan, Georgia, is very active in music and club circles in Atlanta. Mrs. Bryan is a pianist and recently appeared before the Alliance Francaise, the Atlanta Music Club and Emory University Faculty Club.

Jean Pidgeon, contralto, was heard recently on Fred Allen's Town Hall program. Miss Pidgeon is a chapter member in Ames.

Amy Neill, Chicago violinist and Chapter honorary member, was guest artist with the Drake Civic Symphony Orchestra in the Bruch Concerto in G Minor. Heard also on the program was Jean W. Miller's Scherzo in A Major, in its world premiere. Miss Miller, a member of S. A. I. came from her home in Colorado Springs to be present. She studied composition with Manoah Leide-Tedesco.

Composer Virtuosi of Our Time was the theme of the Jan. 27 musicale given by Mu chapter at Grand Forks, N. D. Appearing on the program were Mary Jean Bogenrief, Della Mae Fode, Minna Lysing, Doris Cleveland, Marguerite L. Hvidston and Elaine Odegard.

KATE KEITH FIELD

visiting her young nieces, Harriet (left) and Natalie Field. During the 1942-43 season the soprano will be under the personal direction of Josephine Vila, Inc.

Gerhart Conducts Third Altoona Symphony Concert

ALTOONA, PENNA.—Conducting the third concert of the season of the Altoona Civic Symphony, Russell Gerhart gave an authoritative and warm reading of the Brahms First Symphony, the major item on the program. Directing the ensemble without a score, Mr. Gerhart had command of his players and read his program with expertness and complete understanding. Two numbers, new to the repertoire of the ensemble, were the march from Wagner's Tannhauser and the waltz from Tchaikovsky's Serenade for string orchestra.

Ossy Renardy, violinist, gave a virtuosic reading of the Paganini D major concerto. Wizardry of technic and a warm, colorful tone were facets of the violinist's art. Mr. Gerhart led the orchestra in able support of the soloist who also played a Larghetto by Handel and Sarasate's Romanza Andaluza.

George Britton, baritone, will be soloist on the final program on March 19.

E. N. M.

Cleveland Institute Lists Recitals of Second Semester

CLEVELAND.—The first faculty recital of the second semester at the Cleveland Institute of Music, was given by Elizabeth Stoeckler, soprano, and F. Walter Huffman, tenor, on Feb. 4. Arthur Loesser gave a piano recital on Feb. 18. Homer Schmitt, Robert Swenson and Lawrence Stevens will be heard in a program of trio music on April 15. Leonard Rose will give a cello recital April 29.

A Mozart Festival Association has been formed with William Gates as president and Beryl Rubinstein as musical director to present an annual Mozart Festival at the Institute. This year's programs will be on May 8 and 9.

Joseph Knitzer, head of the violin department, has returned from an Eastern tour. He was soloist at Carnegie Hall, New York, on Jan. 24, with the National Orchestral Association.

David Mannes to Conduct Orchestra at Metropolitan Museum

For the twenty-fifth season, the Metropolitan Museum of Art is offering a series of free public concerts by a symphony orchestra under the direction of David Mannes. The programs will be transferred this year from Saturday evenings to Sunday afternoons, March 1, 8 and 15. Mr. Mannes will present programs made up of favorites among the many compositions that he has given at the Museum during the last quarter-century. Following his usual custom, he will conduct an entire symphony at each concert. The symphonies to be heard this year are Beethoven's Fifth, Tchaikovsky's Fourth, and the one in D minor by César Franck. The second part of each program will be devoted to shorter offerings of lighter character. The closing number on that for March 1 will be the Strauss waltz, Roses from the South, in which Mr. Mannes will play one of the Stradivarius violins bequeathed to the Museum in 1933 by Mrs. Annie Bolton Matthews Bryant.

Since the inauguration of these concerts in 1918 with two programs for soldiers and sailors stationed in New York during the last war, they have given pleasure to many thousands of Museum visitors.

Helen Teschner Tas Gives Rare Collection to Library

A collection of rare documents and letters, including a letter from Felix Mendelssohn to Urelli Corelli Hill, first conductor of the New York Philharmonic Society, has been presented to the Music Library of the New York Public Library by Helen Teschner Tas, violinist, in memory of her father, Dr. Jacob Teschner. The letters will be added to the collection of autographed memorabilia from composers, including Beethoven, Brahms, Schumann, Wagner, Dvorak and Saint-Saens, bequeathed to the Music Library by Rueben Goldmark, and will be available to the public.

The documents were discovered by Dr. Jacob Teschner on a hunting trip in Virginia where he accidentally met Hill's son, from whom he purchased them.

In addition to the letter in copperplate script from Felix Mendelssohn, dated 1845, in which he regretfully declines an invitation to come to America because of ill health, the collection also includes an early program of the New York Philharmonic Society, dated 1846, which lists the first American performance of Beethoven's Ninth Symphony. The remainder of the correspondence is from Louis Spohr and Hauptman, a celebrated musical theoretician of the 1800's. One of the most amusing items is an English poster announcing a concert "for the relief of Decayed Musicians, their Widows and Orphans" for April 21, 1837.

The collection, presented by Mrs. Tas to the Music Library, will be exhibited later in connection with the 100th anniversary of the founding of the New York Philharmonic-Symphony Society now being observed.

Concerts in New York Bring Varied Programs

(Continued from page 12)

Intimes on Jan. 22 at the Hotel Plaza presented by Frances Pelton-Jones, harpsichordist. Miss Pelton-Jones was applauded in sixteenth and seventeenth century pieces for harpsichord. Preceding her numbers she gave side-lights on each composer and his music.

Miss Craig was heard in recitatives and arias by Handel and Mozart and old French and British songs. The soprano entered capably into the mood of each number, displaying a clear flexible voice of fine quality, capable musicianship and a charming stage presence.

Maria Maximovitch Gives Second Program

Maria Maximovitch, Russian-American soprano in the second of her series of recitals called Story of the Art Song on Jan. 22 at Carnegie Chamber Music Hall, disclosed not only a voice of beauty but sang with unusual intelligence. With the assistance of Douglas Moore who commented vividly and authoritatively on the songs, all by American Composers, Mme. Maximovitch delivered a comprehensive program whose scope embraced a representative survey of the American Art Song and poetry. Gibner King's accompaniments were unobtrusive but artistic.

Luboshutz-Nemenoff Return

Pierre Luboshutz and Genia Nemenoff, duo-pianists, at Town Hall, Jan. 23, gave added significance to two-piano scores, displaying an improvisatory approach that was florid, fanciful, and technically gratifying. A keen sense of climax and color lent excitement to the Haydn-Brahms Variations. The imaginative passages of a Chopin Rondo, revealed a special aptitude for bringing subjects to their logical conclusion. The tempo and mood of the Danse Macabre of Saint-Saëns were ideal. Other works were the Sonata in G major by J. C. Bach, and Variations on a Theme of Beethoven by Saint-Saëns.

Pianist and Cellist in Joint Recital

Gdal Saleski, cellist and Edna Bockstein, pianist in joint recital at Carnegie Chamber Music Hall on Jan. 23 opened with Boellman's Sonata in A minor and closed with Cassado's Sonata in the same key. For her solos Miss Bockstein selected works by Brahms, Ravel, Hindemith, Villa-Lobos and Rachmaninoff while Vivaldi and Shostakovich were included on Mr. Saleski's portion of the program. The cellist also played his arrangement of Jebolinsky's Nocturne and his own composition, Fairy Tale. Both artists displayed a well-grounded technique in their solos, and a fine sense of balance when playing together.

Golden Hill Chorus in Concert

George Mead directed the Golden Hill Chorus in its annual Carnegie Hall winter concert on Jan. 23. Besides several folk tunes, the chorus sang works by Schubert, Martin Peerson, Castelnuova-Tedesco, Rachmaninoff, Lefebvre and Sullivan. In Harold Darke's cantata, Donald Dame tenor, sang the solo part. He also contributed individual numbers by Bizet, Handel, Donaudy, Hageman and others, accompanied by Otto Leymann.

Other assisting artists included Grace Roberts, pianist, John Baldwin, organist, and a small ensemble from the Philharmonic-Symphony Orchestra.

Prize-Winning Works Heard

At Carnegie Hall on Jan. 24 the National Orchestral Association, under Leon Barzin, offered the third concert of the Winners Series in conjunction with the Gabrilowitsch Memorial Concerts. Philip James conducted his own Suite for String Orchestra, a painstakingly woven number which won the Juilliard Publications Award. Joseph Knitzer, violinist and winner in instrumental competitions, proved technically efficient in the Brahms Concerto.

Concluding the list of contributions was Douglas Moore's A Symphony of Autumn, a three-movement essay, creating moods. It received the Eastman Publication Award.

Schnabel in All-Schubert Program

Artur Schnabel, pianist, was presented by the New Friends of Music at Town Hall, Jan. 25. The all-Schubert program included the Sonata in E flat major, Op. 122; March in E major, Allegretto in C minor, Valses Nobles, Op. 77, and Sonata in B flat major, Opus Posthumous.

Although Mr. Schnabel's approach seems austere, Schubert's music has need of the broad melodic lines which Schnabel achieves. A legato unsurpassed was given to the Allegretto in C minor, and the March was an energetic display of forzandi.

Palmer Concerto Played

The New York City Symphony Orchestra gave an animated performance at Carnegie Hall on Jan. 25, under the baton of Sir Thomas Beecham. The program included Schubert's B flat major symphony, No. 5, Courtlandt Palmer's piano concerto (first New York performance), Horace Johnson's Streets of Florence, and Elgar's Enigma Variations, all played with vitality, the musicians being keenly responsive to every wish of their leader.

Palmer's concerto, is distinctly a product of romanticism. Predominantly meditative in mood, particularly in the solo part, which was played by the composer, the work seems, on first hearing, to lack the interplay of solid music material.

Shilton Makes Debut

A large audience greeted Robert Shilton, baritone at his first Town Hall recital on Jan. 25. On the program were numbers by Carissimi, Martini, Rontani, Schubert, Strauss, Mendelssohn, Franck, Hahn, Saint-Saëns, Massenet and others. The songs were sung in Italian, French and English with commendable style and excellent diction. Huerta Green supplied excellent accompaniments.

Naumburg Foundation Presents Laura Stover

After a number of achievements including the winning of an Atwater Kent Contest in Pennsylvania and appearances with oratorio and operatic groups and symphony orchestras, Lura Stover, American soprano from Pittsburgh made her Town Hall debut as winner of a Walter W. Naumburg Foundation Award on Jan. 26. Miss Stover opened her program with a group of old English numbers, sung with excellent enunciation. Her latest offerings disclosed interesting vocal effects—especially the group by Hugo Wolf. Complete accompaniments by Coenraad V. Bos added to the pleasure of a cordial audience.

Leon Trice Picture Service

ETHEL BARTLETT and RAE ROBERTSON

pause during their two-piano tour, to inspect a courtyard in New Orleans.

Mina Hager in Unhackneyed List

Schumann's Dichterliebe, Pergolesi-Stock's Salve Regina, songs by John Alden Carpenter and Pizzetti provided the unhackneyed program sung by Mina Hager, mezzo-soprano in Town Hall, Jan. 26. Miss Hager has a sense of style, and her diction is commendable. Most suitable to her particular talents were the Carpenter songs which were projected effectively. Several encores were demanded by a large audience that applauded heartily. Robert Wallenborn assisted at the piano.

Joint Program at Barbizon

Miriam Young, soprano and Roger White, baritone were heard on Jan. 27 in the series of weekly recitals presented by J. Maxwell Roche at the Barbizon Recital Hall. Both artists displayed well rounded and good quality voices, Mr. White, in particular, having a notable warmth and richness. Miss Young's potential artistry was evident in all she did.

Both joined in a number of duets which were well received. John Ahlstrand accompanied.

Debut Award Winners in Recital

The New York Madrigal Society presented Mari Harding, pianist, and Victor Laderoute, tenor, at Town Hall Jan. 27 as the 1941 Debut Award Winners. Miss Harding's playing of numbers by Bach, Brahms, Chopin and Scriabin exhibited seriousness of purpose and technical skill.

Mr. Laderoute's group of Bach and Handel airs revealed a voice of excellent quality, admirable musicianship and sense of style. In a second group of French and German by Duparc and Strauss and a concluding group in English by Hageman, MacNutt, Quilter and Coleridge-Taylor, the singer showed sensitive phrasing and interpretative ability of a high order. Theodore Walstrum was his capable accompanist.

Lily Pons in Benefit Recital

With Frank La Forge again at the piano and with the assistance also of Frank Versacci, flutist and the Renaissance Quintet, Lily Pons materially aided the Belgians and the British war victims in a benefit program at Carnegie Hall on Jan. 27. Her program embraced many old favorites of the coloratura and her audience, including arias from Mozart's The Abduction, and Magic Flute, the same composer's Variations, some old English songs, six numbers of Debussy, four items of Gretry and the Una voce aira from Barber of Seville. Encores included Mr. La Forge's Bird Song and The Music Box. In excellent vocal form and singing with her accustomed charm, Miss Pons was her enchanting self. Mr. La Forge gave his usual unpretentious but effective support and the others shone in reflected glory.

Dessoff Choirs in Old Music

On Jan. 27, in Town Hall, Paul Boepple directed the Dessoff Choirs in a program made up exclusively of the works of Lessus. It was Mr. Boepple's desire to give a cross-section of the master's work and the task was accompanied by presenting sacred and secular music. Lamentations of Jeremiah, a particular favorite, was repeated. The choirs, with the intelligent musicianship of Mr. Boepple provided an evening of music of the highest order.

Heida Hermanns in Debut

For her first Town Hall recital which took place on Jan. 28, Heida Hermanns, one time winner of the international competition at the Academy of Music in Berlin, played Schubert's A Major Sonata, Brahms' Variations and Fugue on a Theme by Handel, four studies from the first book of Busoni's Indian Diary, Liszt's Les jeux d'eau a la Villa d'Este, the Moussorgsky-Luboshutz Coronation Scene from Boris Godunoff and works by Binder and Shostakovich. Miss Hermanns displayed a facile technique and an attractive singing tone.

Harriet Stempel Makes Bow

Eighteen-year-old pianist, Harriet Stempel, made her New York debut at Carnegie Chamber Music Hall on Jan. 28. Her program included works by Weber, Mendelssohn, Chopin, Arensky, Glinka, Liszt and one arranged by her teacher, Boris B. Feibish. Miss Stempel is a sensitive young player with adequate technique.

Figueroa Quintet Appears

The Figueroa String and Piano Quintet, at Town Hall on Jan. 30, consisted of five brothers, Jose, Narciso, Kachiro, Guillermo, Rafael, each an accomplished soloist.

Their program included the Haydn String Quartet, Op. 64, No. 5, Brahms' Piano Quintet, Op. 34, and shorter works

(Please turn to page 24)

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New Compositions Heard in London

Myra Hess Receives Medal of Royal Philharmonic Society

By HUGH LIVERSIDGE

LONDON.—It is bad enough, due to conditions, having concerts confined to weekends. But we have an added sorrow. With the number of concerts limited it is, perhaps, only natural that they should follow the easy safe road of musical conservatism and present only standard works. Generally one scans the programs in vain for new compositions. Fortunately there are exceptions. The National Gallery concerts perform new works from time to time and occasionally a week-end concert may take its life in its hands from a box office point of view and present modern works.

One such memorable occasion was a Cambridge Theatre Sunday afternoon session with the London Symphony Orchestra under Richard Austin. A novelty was Balfour Gardiner's Comedy Overture which, to paraphrase W. S. Gilbert says nothing in particular but says it very well.

Dame Myra Hess was soloist in Beethoven's No. 3 Concerto. She gave an artistic reading and received prolonged applause. Like a noisy intruder after the Beethoven came Blamey Lafone's Argentine Suite Escenas Catamaquenas which smote our ear drums. Actually when the sense of contrast had worn off I found the suite possessed of real power and charm. Its vigorous dancing rhythms and tender softer passages were most welcome. The session concluded with Sibelius' Symphony No. 2. In this, and indeed throughout the proceedings, Austin gave an excellent account of himself.

On the same afternoon Sir Henry Wood and the London Philharmonic were traversing the well-trodden path of Beethoven at the Albert Hall. Sir Henry was his usual efficient self in symphonies 5 and 8. Eva Turner, soprano, raged and fumed in the very best manner in Abscheulicher. Youthful Michal Hambourg offered the fourth piano concerto with Uncle Henry to keep a brisk eye on the orchestral part.

One of the most memorable occasions of recent years took place at the Albert Hall on the following Saturday afternoon. Sir Adrian Boult conducted the London Philharmonic Orchestra in a finely detailed but somewhat lifeless reading of Mozart's Haffner Symphony. Dame Myra Hess gave an artistic woman's conception of Beethoven's piano concerto. After this event composer Vaughan Williams, president of the Royal Philharmonic Society presented her with the Society's medal. Dr. Williams said that we were honoring not only Myra Hess the artist, but also her work for music. Notably, he said, the National Gallery concerts which brought music to many when it looked as if there would be music for none. Dame Hess in her reply revealed herself, in addition, as an excellent natural public speaker. During the ceremony many must have felt that not only was the award most suitably bestowed but that the Royal Philharmonic Society itself was worthy of laurels. This is the Society's hundred and thirtieth season. During this period it has helped countless composers and musicians—including Beethoven whose bust adorns this and all its concerts.

PAUL ROBESON VISITS ROYAL CANADIAN AIR FORCE

training camp at Manning Pool, near Toronto, where he was enthusiastically welcomed after giving a program entirely for the men in uniform.

Photo by James Abresch

EDWARD KILENYI,

Widow of Tovey Asks Material for Biography

60 Corringham Road
London, N. W. 11
England

To THE MUSICAL COURIER:

On behalf of Lady Tovey, I am collecting material for the biography of the eminent British musician, the late Sir Donald Francis Tovey—(Professor of Music at Edinburgh University). It may be that some of his American friends and associates may have letters from him; if they have, I beg that they will be so good as to send me copies of them. And, too, there may be personal reminiscences which would add value to the record of his life. For these too I should be grateful.

HUBERT J. FOSS.

Kilenyi Assists Downes in New York Lecture-Recital

Edward Kilenyi, pianist, played three Chopin etudes, three of the Liszt Hungarian Rhapsodies and works of Schubert, Brahms, Kodaly, Bartok and Dohnanyi on Feb. 11 at the New York Junior League clubhouse, at the lecture-recital given by Olin Downes. Mr. Kilenyi returned from touring the Mid-West where he appeared with the Minneapolis Symphony and in recital. He tours through the South to Havana and returns in April to play the Emperor Concerto with the Philadelphia Orchestra in three engagements and appears also with the Harrisburg Symphony.

Miklos Schwalb Debut

Miklos Schwalb, pianist, presents his first New York recital in Town Hall, March 9, when his program will include an English Suite of Bach, Mozart's Sonata in C Major, Variations and Fugue on a Theme of Handel by Brahms, and a group of Ibert, the Concert Studies of Dohnanyi and Liszt's Spanish Rhapsody.

Rochester Orchestra Gives $500 to Red Cross

ROCHESTER, N. Y.—The Rochester Civic Orchestra recently gave $300 to the American Red Cross, raised through extra work during the last month. A word of appreciation is due to the commanding officer of the Marine Band of Washington, D. C. for granting a four-day leave to Ferdinand Pranzatelli, former student of the Eastman School of Music and of the Rochester Philharmonic Orchestra, in order that he might complete his graduation requirement of an appearance with the Rochester Civic Orchestra. He played the first movement of Tchaikovsky's Violin Concerto.

W. K.

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BROOKLYN CHAMBER MUSIC SOCIETY

Brooklyn Chamber Group Presents Novelties

James Friskin's Quintet for Piano and Strings, Op. 1 and a group of ancient French folksongs arranged by Gustave Ferrari, were the novelties on the first of two programs presented on Jan. 30 at the Brooklyn Academy of Music by the Brooklyn Chamber Music Society. Both composers were present, Mr. Friskin assisting in the performance of his work and Mr. Ferrari presented his songs. The Tollefsen Trio also was heard, playing Boellmann's G major trio, Op. 19 which this ensemble introduced to this country some years ago. Members of the ensemble were Augusta Tollefsen, pianist; Carl Tollefsen, and William Hanley, violinists; Nico Van Vendeloo, violist; and Willem Durieux, cellist. The second concert will be given on March 27.

Leopold Opens Second Series in Wagner's Ring Cycle

Ralph Leopold gave the last of the series of seven recitals with explanatory remarks on Wagner's Ring Cycle in New Rochelle, N. Y., Jan. 26.

Owing to requests a second series of six recitals was started by Mr. Leopold on Jan. 20, being devoted to Act I of Tristan and Isolde. In addition to playing the motives and various short passages, Mr. Leopold played his own concert transcriptions of the Prelude, Kurwenal's Song, Brangaene's Appeal and the finale of Act I.

The recital on Jan. 27 was devoted to Acts II and III from Tristan. The transcriptions included Prelude and first scene from Act II, Love Duet and Brangaene's Warning, Prelude to Act III and Isolde's Liebestod.

The recital on Feb. 3 covered Act I of Parsifal, the transcriptions being the Prelude, Gurnemanz's Narrative, Transformation Music, Procession of the Knights of the Holy Grail, Temple Scene and Finale. Feb. 10, 17 and 24 are the dates of the remaining recitals.

American Ballad Singers Premiere Topical Work

Appearing at the President's Diamond Jubilee Birthday Ball on Jan. 30 at the Waldorf-Astoria, New York, the American Ballad Singers gave the first public performance of the Ballad of Colin Kelly. The work was heard recently at a folksong jamboree by Elie Siegmeister, director of the group. The words are by the Dusty Road Singers to the tune of The Ship That Never Returned.

New York Concerts

(*Continued from page 22*)

by Turina, Glazounow, Debussy, M. Campos, and Sarasate. The three last compositions were arranged for the ensemble by Jesus Figueroa, still another member of the family. Their playing is sensitive, refined and well balanced. Several popular Puerto Rican dances were added. The concert was sponsored by the Government of Puerto Rico.

Sandor Impressive in Varied List

One of the most impressive piano recitals heard at Town Hall this season was given by Gyorgy Sandor on Jan. 29. A study in technical precision, his playing revealed a touch that is delightfully rich. Works by Bach, Busoni, and Beethoven, romantic compositions by Mendelssohn, Rubinstein, Ravel, Prokofieff, and Liszt, were performed with conviction. Chopin's Andante Spianato and Polonaise, executed with special emphasis on melodic contours, marked the highlight of the evening.

Dixon Conducts Juilliard Orchestra

The Juilliard School of Music Orchestra, under the direction of Dean Dixon, presented an ambitious program on Jan. 31 at their home hall. Beethoven's Leonore Overture No. 3 was performed with restraint, yet with a fullness of tone to give maximum effect. In the Rhapsody for Harp and String Orchestra, by Frederick Jacobi, the solo harp portion received a noble reading by Marcel Grandjany. This first performance of the work characterized it as being an ambitious undertaking. Concluding the performance were Robert Ward's Symphony No. 1 and Berlioz's Fantastic Symphony. A large audience applauded enthusiastically.

Stuart Gracey Scores in Debut

Known as a radio artist and church soloist, Stuart Gracey, New York baritone, demonstrated musicianly interpretative skill of a high order at his Town Hall debut on Feb. 1. Revealing a voice of notable fluency, good size and even production, the newcomer did not make his opening arias of Gluck and Haydn merely formalistic curtain-raisers but sang them with the same intelligence and sensitivity of style as marked his later numbers. Understanding of mood and content was shown in Lieder of Brahms and Strauss while his French section and a group of Respighi were all expressively set forth. An aria from Thomas' Hamlet and a miscellaneous group of English numbers further demonstrated his catholicity of understanding. Two songs by Frank La Forge were among the encores demanded by an enthusiastic audience. Harvey Brown provided a capable pianistic associate.

Elizabeth Wysor Gives Premieres

Elizabeth Wysor contralto, of opera, radio, and concert appeared in Town Hall on Feb. 1. A Seventeenth Century Hymn arranged by O'Connor-Morris, Erda's Scene from Siegfried, a group of Lieder, arias from Le Prophète and La Cenerentola, and a group of modern songs was her program. On the modern list were four first New York performances and the composers—Alice De Cevee, Zo Elliott, Lorine Chamberlin, Giuseppe Bamboschek—were present. Miss Wysor possesses much more than the average voice in quality and range. Several operatic arias were added as encores. Lorine Chamberlin was the competent accompanist.

Bach Circle's Second Program

In its second Town Hall concert on Feb. 2 the Bach Circle of New York proved possessed of rare talent. The orchestra, under Robert Hufstader, played with keen intelligence and musical perceptivity. Lully's Suite for Orchestra was performed eloquently. A conscientious approach on the part of Janos Scholz in Tartini's Concerto for Viola da gamba and orchestra brought an intelligent reading of the solo part. Among other works heard were Vivaldi-Bach's Concerto for Harpsichord in G minor and Bach's Sonata for Flute, Violin, and Figured Bass in G major. These brought to attention the musicianship of Yella Pessl, harpsichordist, John Wummer, flutist, and Harry Friedman, violinist.

Orchestrette Plays Novelties

A suite for viola, orchestra and voices by Vaughan Williams was the highlights of the program given by the Orchestrette Classique under Frederique Petrides on Feb. 2 at Carnegie Chamber Music Hall. Eugenie Limberg, viola soloist, and the Radio Chorus of the International Ladies Garment Workers' Union assisted in a memorable performance. Other numbers were two pieces by Creston, Brunetti's Sinfonia in C minor, Haydn's Clock Symphony and Mozart's D minor Piano Concerto expertly played by Lonny Epstein.

Roman Totenberg Plays

Roman Totenberg, violinist, gave a distinguished recital at Town Hall on Feb. 3. His program included Beethoven's Sonata in D Major, Op. 12, to which he brought beautiful phrasing and lyric tone; an Adagio in E Major, (K. 261) by Mozart treated with clarity and finesse; and the Bach Chaconne given a masterly reading. The latter half of the program was devoted to Chausson's Poème, pieces by Suk, Ravel, Paganini, and a Suite in four movements by Szalowski, which received its first New York performance. Ernst Wolff provided excellent support at the piano.

Giannini and Peerce in Joint Program

On Feb. 3, Jan Peerce replaced Ezio Pinzo—who could not appear due to sudden illness—in a joint recital with Dusolina Giannini at Carnegie Hall. The Metropolitan Opera singers presented a wide variety of songs for their solos and joined in a duet, Ah! lo vedi, from Mascagni's Cavalleria Rusticana, at the close.

Mr. Peerce sang songs by Handel, Torelli, Durante and Ponchielli; Paladilhe's Psyché, Fourdrain's Le Soleil et le Mar, Coleridge-Taylor's Life and Death and Quilter's Blow Thou Winter Wind. Few, indeed, are the contemporary tenors who can match the quality of the voice of the Metropolitan's most recent find.

Miss Giannini selected for songs by Brahms, Griffes, Watts, and Italian folksongs arranged by her brother, Vittorio Giannini. Although all of the songs were delivered with distinct artistry, the folksongs were especially notable.

Edwin McArthur accompanied Miss Giannini and Frederick Kitzinger acted in the same capacity for Mr. Peerce.

(*Please turn to opposite page*)

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Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Methods for Double Bass," Nelson Watson; "Chorale Collection," Elvera Wonderlich.

For further information address:

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McDonald and Mills at Barbizon

The joint recital of Marguerite McDonald, soprano and Edgar Mills, baritone, at the Barbizon Hall, on Feb. 3, brought two new artists to the series. Miss McDonald sang songs of Brahms, Hahn, Gluck, La Forge, Tyson, Aslanoff and Wagner. She has a voice of well sustained quality and delivered her numbers with assurance. Mr. Mills offered compositions of Handel, Schubert, Schumann, Goldmark, Purcell, Sanderson, De Curtis and Rossini. His voice is rich and controlled. Stuart Ross played accompaniments for Miss McDonald; Walter Taussig for Mr. Mills.

Margaret Speaks in Annual Recital

Margaret Speaks, American soprano, gave her annual recital at Town Hall on Feb. 4. The opening group of Handel, Mozart and Bach impressed by the artist's technical control and clarity of delivery. Miss Speaks was at her best in Guitarres et Mandolines by Grovlez and her final English group, which she sang with charm and excellent style. Especially appealing were Comin' Thro' the Rye and Gustav Klemm's Sounds. The artist was enthusiastically recalled. Alderson Mowbray gave sensitive cooperation in his accompaniments.

Vivienne Simon Heard

Vivienne Simon, lyric soprano, appeared at Carnegie Chamber Music Hall on Feb. 4. Miss Simon who has been heard in operatic roles at the Juilliard School of Music, sang with intensity and artistic fervor. Her interpretations in Lieder by Schubert, Schumann and Hugo Wolf were highly intelligent. All the numbers were highly intelligent. Accompanist was Leander Dell' Anno.

Larry Gordon Photo

SUPPORTING NATION'S EFFORT.

Mrs. Hortense Odlum, national co-chairman of the Speakers' Committee of the Retail Advisory Committee to the United States Treasury, sells a defense bond to Bidu Sayao, Metropolitan Opera soprano, right.

Abravanel Lectures for Maria Maximovitch

The French Art Song was the topic for Maria Maximovitch's third concert at Carnegie Chamber Music Hall on Feb. 5. Maurice Abravanel, conductor who turned lecturer for the occasion, emphasized the importance the French composer attached to their choice of lyrics and their faithfulness to the text. His remarks were expertly illustrated by Mme. Maximovitch's authoritative and delightful interpretations of songs by Berlioz, Gounod, Bizet, Franck, Chausson, Duparc, Chabrier, Fauré, Debussy, Ravel, de Severac, Milhaud, Poulenc and Honegger.

Vito in First Recital

A fluent technique, imaginative interpretations, and an interesting program contributed to the success of harpist Edward Vito's first Town Hall recital on Feb. 5. Among the works presented were the Schaposhnikow sonata, in which John Wummer flutist, assisted; Pierne's Concertstueck and Zabel's Concerto, both for piano and harp. Earl Wild assisted brilliantly at the piano.

Gerald Tracy in Town Hall

In his sixth Town Hall recital on Feb. 7 pianist Gerald Tracy, of the faculty of the Institute of Musical Art, played Bach's D major Toccata, Beethoven's Sonata in E flat major, Op. 81a, the 24 preludes of Chopin and a Debussy group. Mr. Tracy is a musician of fine taste and his interpretations are carefully calculated; his playing is of the refined type. Particularly satisfying was the Debussy group.

Brailowsky in Brilliant Performance

Alexander Brailowsky, pianist, at Carnegie Hall, Feb. 7, gave a brilliant performance of Moussorgsky's Pictures at an Exhibition, creating the appropriate atmosphere. Twelve Chopin Etudes were the outstanding example of Brailowsky's virtuosity. The Haydn Sonata in E minor was exquisitely articulated and heroic feeling, due organ music, was given the Bach-Busoni Prelude, Intermezzo and Fugue in C major. Perpetuum Mobile by Weber exemplified the pianist's indefatigability at high tempi, with a freshness and clarity throughout.

Francis Flanagan Heard

Francis Flanagan, violinist, appeared at Town Hall on Feb. 7 before a receptive audience. He performed with individualism, yet shaped his renditions to conform with the musical picture intended by each composer. The program included the Bach-Franko Arioso, Handel's Sonata No. 4 in D Major, and Mozart's Third Concerto in G Major. In the second portion were, Schubert's A Major Duo for Violin and Piano, and briefer compositions by Kreisler, Suk, Ibert, Rachmaninoff, Moszkowski, and Sarasate. Elmer Kinsman accompanied.

Ora Hyde in Recital

Ora Hyde, soprano, appeared in recital at Town Hall, on Feb. 8. The warmth and natural color of her voice were revealed in Strauss' Morgen and Alle Seelen, excerpts from George Berg's Ceasar and Cleopatra, included in a group of this composer's work and songs by Eric Zardo. Arpad Sandor gave full and well judged cooperation in Miss Hyde's accompaniments in the major part of her program which included the Abscheulicher from Fidello, the Liebestod from Tristan and songs by Schubert, Chabrier, Respighi, Arensky and Fay Foster.

Anton Rovinsky Appears

Anton Rovinsky made a welcome reappearance in recital at Town Hall on Feb. 8, before a large and appreciative audience. His strong, vital approach to everything he does impresses immediately. The Beethoven sonata, Op. 109, while containing some good playing, did not achieve the fullest heights of his implied dramatic ability, but the opening Brahms numbers, Ballade in D minor, and the Rhapsodie Op. 79, No. 2 were satisfying and vital; the Mozart Fantasie in D minor detailed and graceful, the Ravel sonatina sensitively conceived and delivered. Bartok's Allegro Barbaro d'Indy's Fetes de Village; Stravinsky's Berceuse and Disenchantment and his own Volga Phantasy were other numbers.

Shirley Fischler Plays

For her first New York recital, at Carnegie Chamber Music Hall on Feb. 8, Shirley Fischler, violinist, played Veracini's sonata in D minor, Lalo's Symphonie Espagnole and Bach's sonata No. 6. Accompaniments were supplied by Lucille Fisher.

League of Composers Presents Film Music

The League of Composers presented a program of Music and Films at the Museum of Modern Art on Feb. 8. Brief excerpts of movies were shown to illustrate the various types of musical accompaniments. Composers represented were Werner Janssen, George Antheil, Erich Korngold, Aaron Copland, Louis Gruenberg, Ernst Toch and Bernard Herrmann. Aaron Copland was commentator.

Conrad and Horszowski Heard

Doda Conrad, basso and Miecio Horszowski, pianist, presented a joint recital at Town Hall, on Feb. 9, Mr. Horszowski played the 24 preludes of Chopin, Op. 28 in the first half of the program, and Mr. Conrad, with Mr. Horszowski accompanying, offered the Winterreise cycle of Schubert. In his accompaniments for Mr. Conrad, Mr. Horszowski achieved some of his best work. He possesses a good technique and at times an agreeable delicacy of touch and facility.

Mr. Conrad is evidently an ardent admirer of Schubert.

Kurt Baum, Soloist with Chapel Choir

The Chapel Choir of Capital University from Columbus, Ohio, in their initial New York performance at Carnegie Hall on Feb. 9, had as soloist, the Metropolitan Opera tenor, Kurt Baum. His portion of the program was devoted to two arias, E Lucevan le Stelle from Puccini's Tosca and Un Di all' Azzurro from Giordano's Andrea Chenier. The choir was under the direction of Ellis Snyder.

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Heard in the Studios

Queena Mario

Andzia Kuzak sings the role of Blonda in Mozart's The Abduction with the Trenton Opera Company on Feb. 26, Michael Kuttner conducting.

Vivian Bower was the musical star on the radio program. Luncheon with Ilka Chase over WEAF on Feb. 7, having been chosen as representative of her field by Miss Chase.

Both are artist pupils of Mme. Mario.

On the Metropolitan Opera Auditions of the Air program on Feb. 1 Maria Marlo sang an aria from Mignon and on Feb. 8, Audrey Bowman sang Suicidio from La Gioconda. Both are from Mme. Mario's studios.

Pietro A. Yon

Mary Alberta Doglio, graduate of the New England Conservatory of Music and a pupil of Pietro A. Yon, gave the 30th organ recital in All Saints Memorial Church, Providence, of the Rhode Island Chapter of the American Guild of Organists. Her program included three Bach numbers, Gigout's Spanish Rhapsody, Bossi's Ave Maria and three works by Mr. Yon, Humoresque, Concert Study and Gesu Bambino.

Edgar Schofield

Adelaide Van Wey, contralto, artist-pupil of Edgar Schofield, was soloist at the last Candlelight Musicale, presented by Helen Schafmeister, at the Waldorf-Astoria, New York. Unusual folksongs of Peru, Ecuador and Brazil as well as Spanish numbers were given by Miss Van Wey. South American diplomats were among those present.

Irma Swift Studio Recital

The Irma Swift Studios presented a program of vocal music at Steinway Hall, N. Y., Feb. 19. Participating in the program were: Adeline Anderson, Ann Johnston, Sylvia Newfeld, Andrew Sperber, Marion Butleman, Marion Linsky, Dorothy Lauro, Neal Frances, Violet Ghizas, Janet Luce, Steve Barrie, Frances Rassiga, Karl Kohrs, Marion Burrough, Louis Biamonte, flutist, Aileen Hager, Dorothy Boyd. Gene Bone was at the piano.

Grace Leslie Presents Recitals

Grace Leslie inaugurated a series of three Sunday afternoon studio recitals on Feb. 22 in New York. On March 22, Miss Leslie presents Esther Botwin, soprano; Ruth Wesler, mezzo-soprano; and Louise Winterhalder, contralto; and on April 12 Natalie Haley, contralto and James Morrison, bass-baritone. Alice Wightman is accompanist for the series.

RICHARD McCLANAHAN gave his illustrated lecture, The Language of Music, before the Atlanta chapter of the National Association of Piano Teachers, Atlanta, Ga., on Jan. 5.

JACQUES STUECKGOLD, New York vocal teacher, two of whose pupils, Kurt Baum, tenor, and Gerhard Pechner, basso, are new artists this season with the Metropolitan Opera Association.

Haubiel Entertains Choir

Charles Haubiel gave a tea in honor of the Chapel Choir of Capital University, Columbus, Ohio, at his New York studios on Feb. 8. The choir broadcast over WNYC in the morning, was heard in a program at the MacDowell Club in the evening, and the following day gave a benefit concert at Carnegie Hall.

Ficocelli Studios Opened

YOUNGSTOWN, OHIO.—Michael and Carmine Ficocelli, co-conductors of the Youngstown Symphony Orchestra, opened the Ficocelli Music Studios here on Feb. 8. A musical program was given.

Eugenie B. Abbott Discusses Voice and Speech

The second in a series of talks on voice was given recently, in her New York studios by Eugenie B. Abbott, teacher of singing and speech. Mrs. Abbott, in addition to her teaching, has given radio talks and presented her pupils in programs. The audience was both responsive and receptive to her discussion. Mrs. Abbott said the purpose of her talks is to make people "voice conscious."

Mannes School Faculty Aids Scholarship Fund

The third of a series of concerts given at the Mannes Music School, New York, for the benefit of the scholarship fund, featured six members of the faculty and Leopold Mannes, associate director. The program included Mozart's trio in E flat for viola, clarinet and piano, with Samuel Gardner, Eric Simon and Robert Scholz; Cesar Franck's A major sonata played by Mr. Gardner, violin, and Mr. Mannes, piano; Beethoven's quintet in E flat major for wind instruments and piano, with Mitchell Miller, oboe; Mr. Simon, clarinet; Harold P. Goltzer, bassoon; Philip Palmer, horn; and Mr. Mannes, piano.

Leonard Shure, pianist, member of the faculty, will give the fourth concert in the series March 1. His program lists works by Schumann, Mozart and Chopin. The featured faculty artist on March 8 will be Yves Tinayre, tenor, assisted by instrumentalists under the direction of Carl Bamberger. Faculty concerts are given in the Concert Hall of the school on Sunday evenings.

A special event will be the concert on Feb. 24 by Paul Stassevitch, violin, and Mr. Mannes.

According to Mrs. Clara Damrosch Mannes, responsible for the children's department, students are currently appearing in a series of informal afternoon recitals to which members of the faculty and parents and friends are invited.

Philadelphia Conservatory Will Give All-American Programs

PHILADELPHIA.—Maria Ezerman Drake, managing director, announces two programs of the Philadelphia Conservatory of Music faculty on March 12 and April 16 at the Ethical Society Auditorium. Music of both North and South America will be presented. The concerts are in memory of Mrs. D. Hendrik Ezerman, late director. Faculty members participating will be Joseph Battista, William Bless, Allison R. Drake, Willem Ezerman, Elsa Hilger, Boris Koutzen, Paul Nordoff, Dorothea Persichetti, Vincent Persichetti, Edna Phillips and Helen Rowley. Sadah Shuhari, violinist and Lais Wallace, Brazilian soprano, will be guest artists. R. N.

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BEATRICE SCHROEDER

Beatrice Schroeder Plays at President's Birthday Ball

Beatrice Schroeder, 18 year old American harpist, played at the President's Diamond Jubilee celebration, at the Waldorf-Astoria, New York on Jan. 30. Miss Schroeder, who has had her entire training with Lucile Lawrence and Carlos Salzedo, was soloist at the New York World's Fair in 1939, on invitation of Hugh Ross, director of the Schola Cantorum. She has also been heard over the NBC network on Walter Damrosch's Music Appreciation Hour, at Dr. Damrosch's invitation.

During the season Miss Schroeder gave a recital in Nassau, Bahamas, which was attended by the Duke and Duchess of Windsor.

Ross Pratt Presents Recitals in Canada

Ross Pratt, Canadian pianist, appeared in recital in Toronto, Montreal, and Vancouver recently. In Toronto under the auspices of the associated board of the Royal Schools of Music, London, he gave a recital at the Heliconian Club. His program included the Italian Concerto of Bach, a group of Chopin, and compositions of Schumann, Schubert, Delius and Debussy.

DANCE NEWS

(*Continued from page* 17)

touring and will return to New York late in March. Irina Baronova, Alicia Markova, Anton Dolin, Karen Conrad, Lucia Chase, Annabelle Lyon, Nora Kaye, George Skibine and Yura Lazovsky are some of the principals from Ballet Theatre who will participate, while Tamara Toumanova, Alexandra Danilova, Leonide Massine, Igor Youskevitch, Frederic Franklin, Roland Guerard, Andre Eglevsky and Nathalie Krassovska are the principals scheduled to appear with the Ballet Russe de Monte Carlo.

Over 35 ballets will be performed by the combined companies including two premieres by Ballet Theatre—a New York premiere of Fokine's Russian Soldier and a world premiere of Antony Tudor's Pillar of Fire.

• • •

The young Viennese artist, Haydee Morini, was enthusiastically received when she presented a program of dances in Stamford, Conn., for the Schubert Club at the Woman's Club Auditorium. She will appear in Tallahassee, Florida on Mar. 11.

• • •

Martha Graham and her company will have appeared in Kalamazoo, Grand Rapids, Chicago, Detroit, Columbus, South Bend, Madison, Louisville, Cincinnati and many southern cities before her return to New York on Mar. 2.

Minneapolis Orchestra Again Heard in Ann Arbor

ANN ARBOR, MICH.—The Minneapolis Symphony Orchestra under Dimitri Mitropoulos, made a second visit on Feb. 3 and won the plaudits of a large audience with a finished performance of the Three Bs. In this case it was two Brahms compositions and a Bach.

The program included the Brahms Academic Overture and the Third Symphony and a Weiner arrangement of the Bach Toccata No. 1. A finished performance was given each of these.

Ravel's Suite, Le Tombeau de Couperin, did not meet with the same enthusiastic reception; nevertheless three encores were added before the audience was appeased.

Joseph Szigeti enchanted irresistibly a capacity audience on Feb. 19 with his exquisite performance. The outstanding offering was the Cesar Franck Sonata in which the soloist had the artistic assistance, as throughout, of accompanist, Andor Foldes, pianist. The admirable ensemble was deeply appreciated. During the second part of the recital Szigeti offered selections arranged by himself, Kreisler and Dushkin, played with such facile brilliance that all who heard were held spellbound. One of these was the Intermezzo from Kodaly's Hary Janos Suite. The audience longed for more.

A. McL. T.

Greta Stauber Artists Heard

Artists from the studios of Greta Stauber have been active recently. Virginia MacWatters gave a recital for the Matinee Musical Club of Philadelphia.

GRETA STAUBER

Mary Bothwell sang at a benefit for Martha Berry Schools and appeared on a program of the Harold Henry Chamber Group. Gerda Tissner gave a studio recital, singing compositions by Wolff, Strauss, Debussy and Arensky.

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HOLLYWOOD

(*Continued from page* 3)

Bruno Walter, one of the most popular guest conductors the Philharmonic Orchestra has had, returned to the podium for the concert of Feb. 5 in the Philharmonic Auditorium. He made one of his rare digressions from standard repertory by introducing here a Credo by David Stanley Smith, which proved a pleasing, if hardly progressive work, based on conventional lines. Well balanced and traditional readings of Mozart's Marriage of Figaro Overture and Symphony No. 39 (K-543) in E flat, and the Schubert Seventh Symphony rounded out the program.

Wallenstein in Final Program

An all-Russian program was chosen by Alfred Wallenstein for his final appearance with the Philharmonic Orchestra on Jan. 22. He began with the Rachmaninoff Second Symphony, making much of contrasts and infusing a rather martial spirit into the whimsical second movement. The gay humor of three items in a suite from Shostakovich's ballet, The Golden Age, made a decided hit. The strings gave an excellent account of Arensky's lovely Variations on a Theme by Tchaikovsky, and in conclusion was a highly emotional version of Tchaikovsky's Romeo and Juliet.

The three youthful winners of the contest held by the Women's Committee for the Philharmonic Orchestra acquitted themselves admirably as soloists with the orchestra at the children's concert in the Philharmonic Auditorium, Jan. 24. Xenia Anita Selinsky showed talent in the first movement of the Chopin First Piano Concerto, Ollie Mae Beach displayed a sweet-toned lyric soprano in Ah, fors' e lui, and Roderick Krohn played the first movement of the Tchaikovsky Violin Concerto with promising artistry. Albert Coates conducted, giving genial readings of Chadwick's Jubilee, Debussy's Festivals, and Elgar's first Pomp and Circumstance March.

Marian Anderson's appealing tone, delightful delivery and impeccable enunciation were happily evidenced in her concert in the Philharmonic Auditorium, Feb. 3, with Franz Rupp accompanying. Her program was conventional.

Hear Leginska Opera

A Triptich for small orchestra by Ethel Leginska, with the composer conducting, climaxed a Pro-Musica program on Feb. 1 at the Women's Athletic Club. Complex in writing, it was accordingly difficult in performance, yet its complexities were never involved but always the presentation of an individual concept. There was a strong part for piano, well played by Lucile Oliver.

Louis Kievman and Kalman Bloch played an ingenious Duo by Nicolai Berezowski for viola and clarinet, and Kievman and Edward Rebner offered an amiable Theme and Variations by Alan Shulman for viola and piano. Fern Sayre, soprano, gave musicianly presentation to a group of songs by Charles E. Ives, Samuel Barber, Arnold Bax, George A. Lynn and Roger Sessions, with Elise Moennig co-operating in lovely flute *obbligati* and Clare Bruns giving pianistic support. An interesting comparison was that of two settings of the same poem: Goossens' Philomel and Copland's As It Fell Upon a Day.

New music was also heard at the concert of the Brodetsky Chamber Music Ensemble in the Wilshire-Ebell Theatre as Alexandre Tansman played his Suite Divertissement with the superbly trained string group under Julian Brodetsky's masterful leadership. Both the Suite and a Triptyque played by the strings were fluent, enjoyable music with some contemporary pungency. Ernst Toch, in the audience, heard his lovely Serenade for violins and violas. Vaughn Williams' Fantasia on a theme by Thomas Tallis and a Prelude and Scherzo by Shostakovich completed the program.

WPA Symphony Programs

Making her first public appearance in Los Angeles, Raissa L. Kaufman won a prolonged ovation for her musicianly performance of the Rachmaninoff Second Piano Concerto as soloist with the WPA Symphony Orchestra under James Sample in Embassy Auditorium. Radie Britain took a bow after an excellent reading of her Prelude to a Drama, a work of sensitivity and deft colorings, and Sample concluded with the Rimsky-Korsakov Scheherezade.

Excerpts from Mozart's Marriage of Figaro were given in concert form by artists of the American Music Theater with the WPA Symphony under Carl Bowman's direction. Virginia Card's charming soprano and George Burnson's robust baritone were foils as Susanna and Figaro, with Nan Marrimen making an attractive Cherubino and Marguerite Kostelnik as the Countess. An intriguing orchestral novelty was Sol Kaplan's Overture to a Three-Minute Egg, witty and capricious, with pungent timbres and clever orchestral effects.

William Matchan was baritone soloist, and resident composers Alfred Hay Malotte and Max Donner shared the podium with James Sample at the WPA Symphony concert in Embassy Auditorium Feb. 4. Two artistic and musicianly densed songs were Vernon Spencer's The Sea Hath Its Pearls and Consolation. Malotte conducted his own Lords Prayer and an aria from his 91st Psalm setting, and Donner led his own India Rhapsody. Sample conducted a pleasing setting by Vernon Leftwich of The Seven Ages of Man, with Matchan singing, and works by Schubert, Rimsky-Korsakov and De Falla.

Other Events

A strong and dramatic musical setting of The Ten Commandments, for chorus, organ and string ensemble by Emil Gerstenberger, resident American composer, was given first hearing in the Wilshire Methodist Church with Benjamin Edwards conducting. Treated in free form and not overlong, it achieved a fine peroration. Two effectively written piano Preludes and Fugues by Gerstenberger were given virtuoso performance by Edith Pengilley. A set of three artistically conceived songs were given by Betty Stevens, soprano, accompanied by string ensemble conducted by the composer.

Fifth anniversary of the Little Symphony Orchestra of East Los Angeles was celebrated Jan. 19 in Poppy Trail Villa, as Founder-conductor Ernst Katz led the youthful ensemble through an ambitious program of Schubert, Mozart, Mendelssohn, Godard and Cadman.

The Ballet Russe de Monte Carlo began its series of engagements at the Philharmonic Auditorium with three beautifully danced and attractively mounted ballets, Vienna — 1814, Labyrinth, and Gaite Parisienne. The superb technique of Tamara Toumanova, the exquisite charm of Alexandra Danilova, the plastic grace of Igor Youskevitch, the characterful aplomb of Leonide Massine, and the admirable support of the company won enthusiastic plaudits from a packed house. Efrem Kurtz and Franz Allers shared conductorial honors.

3 Composers Hear Own Works

It isn't often that three top ranking composers hear their own works in a single concert. It happened in the last informal program of the Crescendo Club of Los Angeles when President Lazar Samoiloff offered works of Alexander Tansman, Mario Castelnuovo-Tedesco and Richard Drake Saunders.

Tansman's String Quartet was played by the Noack Group; Saunders' Japanese Night Song and June Comes in Bridal Gown were sung by Kathryn Oaks, soprano, of the Samoiloff Studios and Castelnuovo-Tedesco, taking no chances on what others might do played his Cypress and Dance of King David suite himself.

Attending the program, held in the Samoiloff Auditorium, were some 50 eminent musicians, all members of the Crescendo Club. Such composers as Charles Wakefield Cadman, George Antheil, Arnold Schoenberg, Louis Gruenberg, Richard Hageman, Miklos Rozsa and Eugene Zador sat in appreciative judgment.

MILDRED DILLING boards plane at Reddke Aeronautical Institute, Florida, where the harpist gave a concert for the American and British flying cadets.

Pasadena Again to Present San Francisco Opera

PASADENA, CALIF.—This city, which has included performances of the San Francisco Opera on its concert program since the second season of its touring, expects to continue this practise in 1942-43 according to Mabel Hazelton of the Ware-Hazelton Series. Two performances will probably be given.

Other bookings, still under contemplation, may include the San Francisco Symphony, the Ballet Theatre, Risë Stevens, Nelson Eddy, Artur Rubinstein, Richard Crooks, Dorothy Maynor, Jascha Heifetz and Paul Draper.

Prices have been kept popular.

Colorado Springs Audience Grows

By JAMES SYKES,
Chairman, Colorado College Music Dept.

COLORADO SPRINGS, COL.—Since there is under construction near this city a cantonment which will accommodate some 30,000, the new season is expected to reflect a growth in light classical music. The Colorado College Music Department, of which I am chairman, and the Fine Arts Center Music Committee together sponsor a concert series. In addition we have the Colorado Springs Symphony Orchestra and the Civic Music Association, which also bring outside artists for concerts. Organized in the 1940-41 season, these groups have reflected a steady growth. At the moment no artists have been engaged for the 1942-43 season although there is considerable financial support given to music.

Harding Sings in Stamford

STAMFORD, CONN.—Harvey Harding, American baritone of radio, television and concert, was presented on Jan. 14 by the Schubert Club. Edwin Biltcliffe was his accompanist. The club, organized 32 years ago, is a member of both the National Federation and the Connecticut Federation of music clubs. Mrs. William W. Faucett is president.

Duluth Orchestra Aids Fund for Red Cross

By CLARA STOCKER

DULUTH, MINN.—The war has not as yet made any serious inroads into the personnel of the Duluth Symphony Orchestra. Fred Nelson, bass player, is with the 125th Field Artillery at Camp Claiborne; Henry Anderson, is playing trumpet for Uncle Sam.

On Jan. 11, the orchestra gave an all-American concert for the benefit of the Red Cross. Board Walk for piano and orchestra, by Hugh Brown, of Duluth, caused much interest. Mr. Brown is music director for the CBS station, KDAL, here. Mr. Brown conducted his composition. William Schumann, George Gershwin, Samuel Barber and Victor Herbert works presented interesting contrasts. Three popular songs treated in the symphonic manner by Henri Klickman, Morton Gould and Terwilliger aroused much applause as did also Caillet's variations on Pop Goes the Weasel.

Paul Lemay, conductor, feels that the war has democratized programs. People no longer look askance at the inclusion of light American works or folktunes on symphonic programs, he believes and he notes a great increase of interest among the younger generation.

"This new enthusiasm for music will grow" said Mr. Lemay, "because music is always a solace in time of trouble."

Merchandising Affected

Lloyd Horton of the Brander Music Co. revealed that war had no influence on holiday sales of music and records. The demand for Finlandia was as great as ever, and the Sibelius second symphony, Wagner and Beethoven records were popular as usual. There was no increase in the sale of Russian music, which has been a good seller at all times, he said. Records of the Mikado filled some Christmas stockings in Duluth. The firm had some pitchpipes marked Japan, and these cannot now be sold. Thus far, articles with a German trademark may be bought when there is no American made equivalent to be had, but during the past two years, said Mr. Horton, there has been a growing demand on the part of the public for instruments and accessories of American manufacture.

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SAN FRANCISCO LIKES STRAVINSKY SYMPHONY

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—The temper of this town has changed somewhat since the last report, thanks to the fact that there have been no blackouts or disturbances of any other kind. During the first weeks things were badly upset by air-raid alerts, but recently things continued at normal pace.

The San Francisco Symphony Orchestra dominated the picture. Igor Stravinsky was the first guest artist of the year, directing his new symphony, which I found extremely eloquent and marvelously made, and the familiar suites from The Fairy's Kiss and The Fire Bird. Alexander Brailowsky gave virtuoso performances of Liszt's Totentanz and the Franck variations, and Naoum Blinder, concertmaster of the orchestra, an exceptionally brilliant and musicianly interpretation of the Beethoven concerto.

Other important things done at the Symphony concerts were the first local performance of Gastone Usigli's tone poem, Prometheus Unbound, directed by the composer, the first San Francisco presentations of the suite from Prokofieff's Lieutenant Kije and an impressionistic Nocturne by Edwin J. Stringham, and magnificent performances under Pierre Monteux of standard symphonic works by Sibelius, Brahms, Strauss and others.

Among the recitalists were Dusolina Giannini and Isaac Stern, the first dramatic, intelligent, and music-wise as always, and the second extremely impressive both as a virtuoso and an interpreter. The San Francisco String Quartet introduced a beautiful new quartet by Frederic Preston Search, and the Music Lovers gave first performances of works by Walter Piston and others. The Don Cossacks scored their usual success.

The end of the month was given over to the Monte Carlo Ballet, which had its usual six performances with the San Francisco Symphony and its pair with its own orchestra. This hit a new high for attendance and enthusiasm—but Youskevitch and Toumanova do not count as local events, any more than the Monte Carlo repertoire.

Ensembles to Participate in ISCM Festival at Berkeley

BERKELEY, CALIF. — Several ensembles have volunteered their services for the 19th festival of the International Society for Contemporary Music to be held at the University of California the latter part of July. Participating will be the Werner Janssen Orchestra, of Los Angeles; the San Francisco String Quartet; the San Francisco Trio; the Woodwind Ensemble of San Francisco; the Municipal Chorus of San Francisco; and the Music Lovers Society of the same city.

Compositions will be selected by the international jury comprising Bela Bartok, Carlos Chavez, Aaron Copland, Albert Elkus and Darius Milhaud.

Brigham Young Univ. Symphony Plays in New Hall

PROVO, UTAH.—The Brigham Young University Symphony Orchestra is preparing for its usual season of concerts and broadcasts. It is under the direction of Leroy J. Robertson, with Gustave Buggert, coach of the cellos and string basses and Louis W. Booth in charge of the wind instruments. Max Butler is the manager.

The orchestra is a University organization, devoted wholly to music education for its members and the general public. Soloists engaged for this season are Andor Foldes, pianist, and Maurice Eisenberg, cellist.

The orchestra, besides playing locally and in Salt Lake City, will tour Utah and nearby states playing for school children and towns people in the various communities visited. This year's repertoire will include standard symphonies and orchestral selections, with some new works by members of the University music faculty. The orchestra rehearses and performs in its new auditorium, recently completed at the University.

Tuscaloosa Concert Attendance Menaced by Tire Shortage

By BESSYE TIDWELL,
Chairman, Artist-Lecture Series

TUSCALOOSA, ALA.—With college enrollment affected, a lack of rubber handicapping the travel of out of town patrons and no war industries located here, the outlook for the 1942-43 musical season is doubtful. Our bookings, made in the early Spring, are based largely upon the preferences indicated by a poll of students and season ticket subscribers.

Our series, sponsored by the Tuscaloosa Branch of the American Association of University Women in co-operation with the University of Alabama was organized two years ago and has had a phenomenal growth. This year Gladys Swarthout, Richard Crooks and the Cincinnati Symphony, Eugene Goossens conductor, were presented.

Walla Walla Has Community and Whitman College Events

By ESTHER BIENFANG,
Director, Conservatory of Whitman College

WALLA WALLA, WASH.—We anticipate increased musical activity at Whitman College, the music department of which brings artists during the season. This is done mainly through the arts project of the Association of American Colleges. We also have a Community Concerts Association. Artists have not been selected for 1942-43, nor the membership campaign started yet.

Units of infantry quartered here have augmented the local orchestra and have their own musical organizations. An air base also is contemplated, which should increase audience potentiality here.

Russian Program Adds $2,061 to Canadian Red Cross

TORONTO.—A concert of Russian music was given to aid the Russian Relief Fund of the Canadian Red Cross. Participants in the program were a trio (Eugene Kash, violin; Boris Hambourg, cello, and Leo Barkin, piano); Ray Lev, pianist, Benno Rabinof, violinist, and Maria Marova, soprano. Boris Hambourg presented the proceeds of the concert, $2,061 to the Red Cross for medical aid to soldiers and civilians of his native land.

2,032 Enter Operetta Contest

Entries totalling 2,032 have been received in the WGN Chicago Theatre of the Air operetta contest according to Henry Weber, musical director. The winning scores will be announced next month.

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METROPOLITAN OPERA

(Continued from page 5)

Anyhow, its first performance of the season, on Feb. 5, became, through sheer din and vigor, a more animating experience than the dispirited revival of the work last season after many years of disuse. One of the few large audiences which have been on hand at the Metropolitan this winter filled the house and the applause and enthusiasm were frequently vociferous. These reached their climax when John Charles Thomas, undertaking his first Renato here, sang Eri tu with great vitality and power. But time and again others were uproariously acclaimed for singing that was sometimes better and sometimes very much worse. Mr. Martinelli was the Riccardo for the first time since 1915. The tenor was in good form. Of course he forced his voice—he has done this for years! Stella Roman does little to make Amelia anything more than the stock figure she is. Much of her singing was doubtful as to pitch and I, for one, weary of the bulbous tones she so plentifully emits.

In place of the indisposed Bruna Castagna the sorceress, Ulrica, fell to Anna Kaskas, who lacks the technic and the quantity of voice for the part. Josephine Antoine's Oscar was much more enlivening—a bright and really vivacious characterization, though the soprano has not at her command all the dash and virtuoso sparkle some of the page's music calls for. Nevertheless, she was one of the most satisfying elements of a performance whose real star was Mr. Thomas.

Rethberg As Brünnhilde

The Metropolitan management must have sighed with relief when the last curtain fell on Siegfried the afternoon of Feb. 6. One of its grave problems of the season concerned the bridal Brünnhilde of the third Ring drama. Who could sing it, with Mme. Flagstad gone and Mme. Lawrence ill? Helen Traubel has been busy acquiring the last Brünnhilde of them all after already assuming the first. Doubtless young Astrid Varnay would at a word have sprung into the breach, but there are some things which must be forbidden even the most ambitious youngsters. Under the circumstances the management did probably the one thing left it short of recalling for the occasion the veteran Florence Easton by summoning Elisabeth Rethberg to save the day. Mme. Rethberg is, of course, a lyric soprano. She has sung such Wagnerian parts as Elsa, Elizabeth, Eva and Sieglinde. Not one of these, however, makes the fearful demands of the Siegfried Brünnhilde, even if its music is some of the most sublimely lyrical Wagner ever wrote.

Mme. Rethberg, it must be confessed, did a good deal better than many expected. Her voice never was and assuredly never will be a real, heroic Brünnhilde organ. But she sustained the great line and the high tessitura of the music far more easily than might have been anticipated. Indeed, her upper tones sounded much fresher, fuller and more vibrant than I have heard them in a long time and seemed, at moments, actually rejuvenated. It was in the middle and lower parts of the scale that the voice least accommodated itself to the demands of the role. Nevertheless, the soprano sang much more securely on pitch than she does, for instance, as the Countess in Figaro; and unlike the sainted Flagstad she did not avoid the high C at the close, though she would have been wiser to let go of it after the successful attack instead of holding on till it regrettably went awry.

In acting and plastique Mme. Rethberg left not a little to be desired. Possibly it was nervous excitement that caused her to move about the stage so much and so restlessly, to turn so unaccountably on her axis and to do various other things the second Brünnhilde need not, indeed, should not do. Her awakening pantomime was in some of its details and nuances the strangest I have ever seen. But irrespective of various departures, Mme. Rethberg's awakened Valkyr, though not essentially to the manner born, commanded grateful respect and earned rousing applause at the close of the great love scene.

Another newcomer to the cast of the third Ring matinee was Nadine Conner's Forest Bird. The American soprano, after a rather tremulous start, sang with clear and charming tone if not always with the flexibility the part calls for. Some day opera managements may realize at long last that this music should be assigned to a first-class colorature soprano.

The other participants were familiar. Mr. Melchior's young Siegfried becomes increasingly hard to take, for one reason because the tenor elects to lay the comedy on so painfully thick and by various gratuitous details to emphasize what some shallow spectators may consider the humor of his bulk. Mr. Schorr's Wanderer was practically voiceless by the time the last act was reached and the more his tones failed to respond the more he thrashed about and banged the stage with his spear. Karin Branzell's Erda was satisfactory. For the Mime and Alberich of Messrs. Laufkoetter and Olitzki I care as little as ever, despite the provincial exaggerations of the one and the rantings of the other. Mr. Leinsdorf's tempi are in great part much too fast and his treatment of the work completely lacks poetry and grandeur.

Defense Projects Vie with Music in Atlanta

By RUSSELL BRIDGES,
President, Southern Musical Bureau

ATLANTA, GA.—While there seems to have been some considerable increase in the season ticket sale for the concert courses in the south this season, there has been a definite decrease in the "pay-as-you-go" patrons. The chance of filling "open dates" in the schedules of attractions to any advantage has been very unsatisfactory. Those who formerly gave their time and hearty support to such matters now seem to be too busy with defense projects.

There has been a definite decline in the fees paid artists in this area caused, I think, by the large number of military camps located here where the artists are called upon to either give their services or for a greatly reduced price. The added State and Federal taxes on tickets has had some effect. Many committees have had a great deal of trouble in having to collect taxes on season tickets sold before these laws were passed. The preference seems to be for ensembles such as opera companies, symphony orchestras and groups of various kinds rather than single artists, outside of a few box office names. The trend also, as usual during war times, is for the more so-called "popular" type of music. There has been very little experience so far with blackouts in this section.

20 Concerts Remain on Indianapolis Orchestra Schedule

INDIANAPOLIS.—The final month of the Indianapolis Symphony Orchestra, according to Franklin Miner, manager, will be the most crowded of the season,

FRANKLIN MINER

with 20 concerts and three broadcasts. In Indianapolis, under the direction of Fabien Sevitzky, the orchestra will play its last two pairs of Friday and Saturday subscription concerts with Artur Rubinstein, pianist, as soloist on March 13 and 14 and Thomas L. Thomas, baritone, with the Indianapolis Symphonic Choir, appearing on March 27 and 28. "At home" there also will be a children's concert, two "Pop" concerts and three coast-to-coast CBS broadcasts on Tuesday afternoons.

The remaining thirteen concerts for March will be out of town from March 1 to 7. Dr. Sevitzky and his men will play the second half of their fifteen-day eastern tour in Massachusetts, New Hampshire, New York, Ohio and Maryland. Other out of town concerts during March include two each in Lafayette and Bloomington, Ind., one in Terre Haute, Ind., and the orchestra's fourth concert at the University of Illinois in Champaign.

Plans for the 1942-43 season will be announced in April.

Friends of Music List Choral Program for 1942-3

Music of Bach, Schumann and Haydn will make up the programs of the New Friends of Music next season according to I. A. Hirschmann, founder of the organization. For the first time, the organization will include Bach cantatas in its repertoire. Soloists include Adolf Busch, Rudolf Serkin, Bronislaw Huberman, Joseph Szigeti, Lotte Lehmann, Dusolina Giannini, Mack Harrell, Frances Blaisdell, Pierre Luboshutz, Genia Nemenoff, Hortense Monath, Josepha Rosanka, Beveridge Webster, Carroll Glenn, Ralph Kirkpatrick, Emanuel Feuermann, Gregor Piatigorsky and others.

String ensembles to be heard include the Budapest, Kolisch, Primrose, Gordon, Musical Art, Galimir, Curtis and Cooliidge quartets.

PASSED AWAY

RALPH MAZZIOTTA, who was musical director for Oscar Hammerstein and other managers, died on Jan. 31 at his home in Mount Vernon, N. Y.

BERTA JAHN-BEER, 57, noted Austrian pianist and pupil-protegee of Leschetizky, died in Milton, Mass., on Feb. 3. She began her studies at the age of six at the Vienna home of Leschetizky and studied with him for more than a decade. Her debut was made at the age of 12 at the Bosendorfersaal and she toured the Continent before she was 21. For some years, until last June, she was head of the music department at the Longy School, Cambridge. Two sons survive.

Native Composers In Eastman Series

ROCHESTER.—The series of broadcasts, presented over CBS by the Eastman School this season on Tuesday afternoons, will be designed to "give as accurate and comprehensive a picture of the development of American music over the past 100 years as can be accomplished in 22 programs," according to Dr. Howard Hanson, director.

The series will be devoted primarily to orchestra, choral and chamber music literature beginning with such composers as John Knowles Paine and proceeding in chronological order. The first program will comprise works of Paine, Chadwick and Templeton Strong. The second will cover the years between 1857 and 1867.

Dr. Hanson said the purpose of the series is to "acquaint listeners with a large amount of interesting music written by Americans" and will show the "various steps in the growth of style over a period of approximately 100 years and at the same time, indicate the development of various tendencies which characterize the different schools of thought in American music today."

Other composers to be represented include Edgar Stillman Kelley, Mrs. H. H. A. Beach, Arthur Foote, Edward MacDowell, Henry F. Gilbert and others. The Eastman School Symphony Orchestra, directed by Dr. Hanson and Dr. Paul White, the Eastman School Little Symphony, and the Symphonic Band, under Frederick Fennell, and the choir, under Dr. Herman Genhart as well as ensemble from the opera department, directed by Emanuel Balaban and various ensembles from the chamber music department will participate.

Approximately 74 composers will be represented during the series. N. N.

AFM and AGMA Settle Dispute

The controversy between the American Federation of Musicians and the American Guild of Musical Artists has been settled according to a joint statement by Henry A. Friedman and Henry Jaffee, respective attorneys. AGMA recognizes the jurisdiction of AFM over concert solo instrumentalists and accompanists in all fields while the latter concedes that AGMA is the exclusive bargaining agency in the relations between artists and their managers and their concert activities. Artists may enroll in both organizations, under the terms which end the lawsuit between the parties. AGMA does not claim jurisdiction over accompanists, conductors, composers, arrangers, instrumental groups and orchestras as these are in AFM's jurisdiction.

Lawrence Tibbett, president of AGMA and James C. Petrillo, president of AFM signed the new agreement.

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New York Madrigal Society Presents Concerts and Musicales

The New York Madrigal Society, Marguerite Potter founder, recently presented the Tudor Group in Elizabethan costumes assisted by Francis Rogier, baritone, and Janina Gorecka, violinist, at the New York Branch of the League of American Pen Women.

The Annual New York Debut Award of the Society with the two winners, Mari Harding, pianist, and Victor Laderoute, tenor, occurred at Town Hall on Jan. 27.

On March 14 a musicale by the artist membership will be given at the St. Regis Hotel. The Annual Luncheon is on April 18, in the penthouse of the St. Regis, at which artists sponsored by the Society will be featured.

Robert Shilton, baritone, and Ernest Friedlander, cellist, were presented over WNYC recently. In January Mr. Shilton was heard in a New York recital at Town Hall.

Joseph Schuster Soloist with Rodzinski, Toscanini, Rapee

Joseph Schuster, solo cellist of the New York Philharmonic, who was heard in the Dvorak cello concerto under Rodzinski early in the season and later with Mitropoulos in the Brahms Double Concerto, will on May 1 play in the Beethoven triple concerto with Toscanini conducting. Mr. Schuster's other appearances as soloist include the performance of the Tartini D major concerto with the Radio City Symphony, Erno Rapee conducting, on March 1 and two Beethoven sonata recitals on March 4 and 25 at the Y.M.H.A., New York, with Nadia Reisenberg, pianist. Mr. Schuster gives a recital at the Peabody Conservatory in Baltimore on March 12.

Haarlem Philharmonic Presents Maison and Serkin

Rene Maison, Belgian tenor of the Metropolitan Opera and Rudolf Serkin, pianist, will be heard at the fourth concert this season, on Feb. 26, of the Haarlem Philharmonic Society in the Waldorf-Astoria, New York. Lillian Newkirk Mansfield, chairman of music, arranged the program. Mrs. Luther C. Bisselle, president, announces the annual card party for March 12 with the receipts going to the Red Cross. Mrs. Clarence R. Callaway will be chairman of the day.

Kurtz Conducts Detroit Symphony in Russian List

DETROIT.—Efrem Kurtz, musical director of the Ballet Russe de Monte Carlo, conducts the Detroit Symphony in an all-Russian benefit program on Feb. 26 with Albert Spalding, violinist, as soloist. Proceeds will go to Russian war relief.

Mr. Kurtz, who came to this country in 1933 as conductor of the Ballet, has appeared at numerous Lewisohn Stadium concerts in New York. Before the ballet started its current tour, Mr. Kurtz conducted the NBC Symphony in two concerts and conducted two programs of the Cleveland Orchestra. N. M.

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Astolfo Pescia, now conducting his own vocal and recording studio in New York, has numbered among his pupils not only

Photo by Vittorio Szombati, Rome

ASTOLFO PESCIA,
New York vocal teacher, right with Beniamino Gigli, operatic tenor and the latter's daughter, Rina, who studied with Maestro Pescia.

the daughter of Beniamino Gigli (Rina Gigli), but also Dorothy Kirsten, soprano, of the Chicago Opera; Princess Maria of Savoy Petro Sobranzi, who won first prize in the international singing contest at Vienna in 1933; and George Czaplicki, of the Chicago Opera. Maestro Pescia also coached Grace Moore last season for her appearance in Montemezzi's Love of Three Kings which was given under the composer's direction at the Metropolitan Opera House. It was on invitation of Miss Moore that he came to this country and became affiliated with the Grace Moore School of Singing.

Traviata in Trenton

TRENTON, N. J.—Presented by the Trenton Opera Association on Jan. 29, Verdi's Traviata proved a personal success for Vivian Della Chiesa, James Melton and Robert Weede in the three principal roles. Miss Della Chiesa was in excellent vocal estate and brought to her impersonation of the role complete and sympathetic understanding.

Mr. Weede as Germont *pere* sang and acted with dignity and sensitivity. His singing of the Di Provenza aria brought him an ovation. Mr. Melton as Alfredo was youthful in appearance and vocalism; an easy stage presence and excellent vocal style added realism to his impersonation. Maurice Finkle, Edith Chatten and Marcelle McKee, young Trenton singers, ably fulfilled supporting roles. Others in the cast were Earl Wrightson, Lorenzo Alvary and Gabor Carelli. N. N.

Ish-Ti-Opi Broadcasts to Brazil

Ish-Ti-Opi, known also as Wesley Robertson, American Indian baritone, participated in the presentation of native Indian music during the Music for Brazil program broadcast on Feb. 2 over NBC and Brazilian Government networks.

The songs ranged from the primitive and traditional folklore, through Indian songs influenced by white men, to the latter's own version of Indian music.

For the Navajo Potato Song, which has been passed on by word of mouth from one generation to another, Ish-Ti-Opi was accompanied only by the rhythmic beating of a drum. The program included also the Choctaw Love Song, the Peyote Drinking Song, the Sunrise Call and Navajo Prayer Song. The NBC Concert Orchestra was heard in the Dagger Dance from Victor Herbert's Natoma.

Utah State Symphony Plans First Summer Outdoor Concerts

By GAIL MARTIN

SALT LAKE CITY, UTAH.—Leaders of the Utah musical activities seem united on one policy for 1942: There shall be an acceleration and improvement, rather than a diminution in concert-going during the war. Payrolls from war industries are marking a sharp upward trend, more people need recreation, and attendance on musical events is on the increase.

As a means of building community morale, the Utah State Symphony Orchestra Association is considering for this summer giving the first local series of outdoor concerts. The concerts planned in co-operation with the WPA Music Project will be made available to all men in the armed forces free-of-charge. Fred E. Smith is president of the Orchestra Association; Hans Heniot, conductor; Gail Martin, manager.

Concert Series

Attendance in Civic Music Association concerts shows a steady growth in interest. Members heard at Kingsbury Hall, Douglas Beattie on Feb. 5; the St. Louis Symphony Orchestra, Feb. 14; Helen Traubel comes on April 2. E. T. Brown is president, and Mrs. Robert Fisher, secretary.

The Utah State Symphony Orchestra will present concerts on Feb. 25 and April 1 with Hans Heniot as conductor. Orrea Pernel, British violinist, will assist at the last concert. All programs are given at Kingsbury Hall.

The Clarence Cameron White Choral Society will present Dorothy Maynor, Negro soprano, on April 28. M. H. Flemming is manager.

Other Musical Schedules

Donald Dickson will sing at the Tabernacle on Feb. 20 under the auspices of the Associated Women's Choruses of Utah. Mrs. D. G. Shores is president.

The McCune School of Music and Art will present its symphony orchestra and orchestral class at the Assembly Hall on March 16, May 6 and May 25. Frank W. Asper is conductor. Tracy Y. Cannon, director of the school, is manager.

The Tabernacle Choir, directed by J. Spencer Cornwall with W. Jack Thomas as president, will continue its Sunday morning broadcasts.

Regular concerts will be given by the Sewanee Singers, Frederick Davis, director, and the Orpheus Chorus, Albert J. Southwick, of KSL, director, will continue to give their regular concerts.

A number of concerts are planned by Rudolph Hainke, director of the Salt Lake Civic Orchestra.

Auditionists Hear Martial Singher

Martial Singher, former leading baritone at the Paris Opera and the Opera Comique, sang by invitation on the Metropolitan Auditions of the Air Feb. 15. He has been engaged for summer opera in Buenos Aires where he will sing in Pelleas and Melisande. He appears with the St. Louis Opera company next October.

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Rodzinski Lists 2 Schumanns On Same Cleveland Program

CLEVELAND, O.—Artur Rodzinski never misses an opportunity to intrigue his public, as for instance by programming two major works on the same occasion by Robert Schumann and his namesake William Schuman, who dedicated the score of his Fourth Symphony to the Cleveland conductor. The composer, who was recalled repeatedly in recognition of his well constructed work of distinction and individuality, found in Rodzinski an ideal collaborator and expert interpreter.

The nineteenth century Schumann was represented by his lovely cello concerto in the capable hands of Leonard Rose, gifted young principal of the orchestra, who was ovationed by audience and fellow musicians for his performance.

The fourteenth pair of concerts was commemorative of the music of Poland. As always, Artur Rubinstein carried his audience away through his marvellous pianistic and emotional qualities—the latter poetically displayed in the Chopin E minor Concerto. Szymanowski's Symphonie Concertante, dedicated to Mr. Rubinstein, and dear to Rodzinski's heart (he considers the work one of the greatest of modern compositions) received a superlative performance by the composer's two compatriots.

New Friends Orchestra Visits

Nor was there a dearth of other orchestral concerts during the week of the orchestra's Eastern tour. The final attractions of Mrs. Brudno's Concert Course were of outstanding quality. The New Friends of Music directed by Fritz Stiedry, made their initial bow to Cleveland and were immediately acclaimed for their exquisite performances of the classics. Hortense Monath, as soloist, made an excellent impression with a crisp and highly refined performance of a Mozart Concerto.

Closing event in the course was Dimitri Mitropoulos at the helm of the Minneapolis Orchestra in a program of Bach, Beethoven, Milhaud and de Falla. Of highest artistic merit, their offerings were enthusiastically received by an unusually large audience.

At Severance Hall the Cleveland Women's Orchestra under the baton of its founder and permanent conductor, Hyman Schandler was heard in a highly novel and interesting program, featuring the Story of Ferdinand the Bull by the talented Clevelander, Herbert Haufrecht. Other compositions by the young composer have been performed by Leopold Stokowski and by the NBC Orchestra. The spoken narrative of Ferdinand was delivered in finest theatrical style by Noel Leslie of the Play House.

Musically the story is highly amusing and extremely well orchestrated. Mr. Schandler and the orchestra are to be commended for a fine performance. Other numbers were Massenet's Phèdre Overture and Tchaikovsky's Nutcracker Suite. Dr. Jerome Gross, surgeon-violinist, who will soon be heard in a New York Town Hall recital, contributed a splendidly performed Lalo Symphonie Espagnol.

The Cleveland Opera Theatre under the capable direction of Boris Goldovsky presented Donizetti's Elixir of Love at Music Hall—and if I am not mistaken—it was a first performance in this city. Margaret Goldovsky, Angelica Mancini and Myron Ryan headed the cast; a chorus of 60 and an orchestra of 35 completed a very competent ensemble.

For the second time the mother-son recital by Lea Luboschutz and Boris Goldovsky—this time at Severance Hall—was attended by a capacity audience, and again the two artists thrilled with their unique and inspiring artistry. The Bruch Concerto sounded dignified and deeply moving in the hands of Mme. Luboschutz, while Boris added charming informality to his group of solo waltzes of diverse composers by humorous explanatory remarks concerning the compositions.

Opportunity Concert Given

The second in the series of Opportunity Concerts sponsored by the City's Recreation Department at the Little Theatre brought to hearing a well trained string ensemble, created and conducted by Arpad Bognar, for 16 years a member of the Cleveland Orchestra. Mr. Bognar conducted with authority and showed sensitive musicianship. The second half of the program was presented by The Fairview Ladies' chorus under the direction of Florence Bevin. One soloist from each group was heard in selections of violin and vocal numbers respectively.

ROSE H. WIDDER.

Fort Worth Association Defers Plans to April

FT. WORTH, TEX.—The Fort Worth Civic Music Association, the largest in the South, with a course of seven events this season, will plan next year after the membership campaign in April.

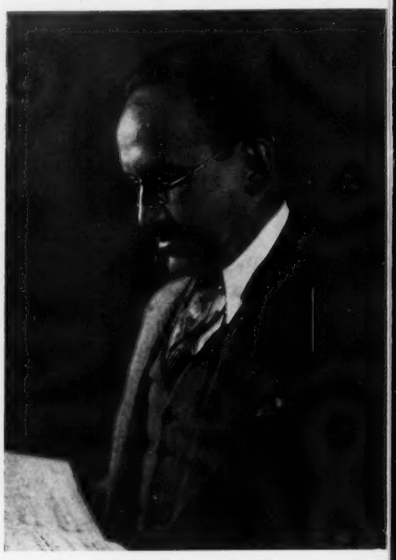
The local USO organization sponsored a highly successful appearance by Josef and Rosina Lhevinne. At present there are no plans for future presentations. Mrs. John F. Lyons, our most enterprising individual manager, is not ready to make any commitments.

Virginia Pemberton Touring with Columbia Opera Company

Virginia Pemberton, soprano, continues on tour with the Columbia Opera Company, Armand Bagarozy, general manager. She is singing three performances in Detroit; Violetta in Traviata, Marguerite in Faust and Micaela in Carmen. There also will be several appearances in Baltimore where Miss Pemberton expects to sing Desdemona and other roles.

Oratorio Festival Group Presents Handel's Messiah

Under the direction of Solon Alberti, the Dramatic Oratorio Festival Foundation presented Handel's Messiah on Feb.



SOLON ALBERTI

8 at the Barbizon-Plaza Concert Hall. Kay Boyd Remley was assistant conductor. Soloists were Nita Gale, soprano; Anne Judson, contralto; Joseph Victor Laderoute, tenor; George Saunders, bass; and Frances Watkins, soprano. Everett Roudebush and John M. Lewis were the pianists.

Franz Mittler Back from Tour

Franz Mittler, pianist—composer, recently returned from a concert tour. In Salem, Ohio, he played Beethoven compositions and his own solo pieces. During his visit to southern Georgia and Florida his cycle of humorous songs was performed by Gina Van de Veer, lyric soprano. These songs were inspired by poems of the German 19th century poet, Wilhelm Busch. Mr. Mittler assisted at the piano.

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